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MILTON AS A METAPHYSICAL POET

BY



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A THESIS

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled "Milton as a Metaphysical Poet" submitted by Byron Wallace Harker in partial fulfilment of the requirements for the degree of Master of Arts.

The whole Creation shakes off night
And for thy shadow looks, the light.
(Vaughan, "The Dawning")

It would not be wide of the mark to describe metaphysical poetry as poetry written by men for whom the light of day is God's shadow.

(Bennett, Five Metaphysical Poets, 4)

ABSTRACT

Influential essays by Grierson, Eliot, Leavis, and others have made it a common practice to oppose Milton's poetic practice to that of Donne and the others of the Metaphysical school. This thesis proposes that such an opposition ignores much that Milton shares with the Metaphysicals and demonstrates how Milton may be thought of as a "metaphysical" poet.

The introductory chapter first justifies the idea behind the study by tracing the movement of the twentieth century's early revaluation of Metaphysical poetry and showing how that revaluation was accomplished by a complementary anti-Milton argumentation. Then an attempt to define Metaphysical poetry in its traditional signification follows. The chapter goes on to argue for an enlarged definition for the term "metaphysical poetry" into which the corpus of Milton's major poetry can be fitted. The enlarged definition contains two parts, something called "the intensifier effect," and a combination category called "analogy and paradox."

Chapter II applies the intensive, first definition to a small body of lyrics in which Milton displays features of the Metaphysical style.

Chapter III treats the intensifier effect first as it is used in the "Nativity Ode" and then as it is used in Paradise Lost, Paradise Regained, and Samson Agonistes. The intensifier effect is essentially the

idea of much in little, immensity drawn into a pocket of space, "one little roome an every where," eternity in a concentrated, single moment. Milton's use of it is especially important in his "stationing" of characters during a poised instant before a momentous action, and in his stress on the necessity for the Christian of creating a Paradise within himself.

Chapter IV deals first with the way Milton speaks analogically of eternity in terms appropriate to time, of the universal in terms appropriate to the individual, and of the spirit in terms appropriate to the body. Using the idea that Metaphysical poetry issues from a poetic of correspondences that exploits the Elizabethan world view, the chapter argues the inter-changeability of analogy and paradox, and demonstrates how Milton qualifies as a "metaphysical" poet by his use of both. The large, orthodox paradoxes are located in Milton's poetry, and they are used in a way that leads the chapter naturally into a discussion of Milton's word play, especially his puns. The chapter concludes that Paradise Lost is by far a more "metaphysical" poem than either of the two large works.

Chapter V restates the conclusions of the previous chapters and fits Lycidas and Comus into a scheme by which their relation to the Metaphysical movement is illuminated.

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Milton as a Metaphysical Poet

Chapter I

A. The Motivation for This Study

To consider Milton as a "metaphysical"¹ poet requires some explanation. There are good reasons why such a study seems unlikely. It would be very difficult, for example, to prove that Milton's poetry owes a direct debt to the Metaphysical poets, and it would be impossible to maintain that their influence had an importance anywhere near to that exerted over his work by Virgil, Dante, Horace, Homer, and Spenser. There is neither textual nor biographical evidence of a definitive sort that could prove he had even read the Metaphysicals.² There is, on the other hand, some evidence that suggests that he may have felt a general disinclination towards their manner. In his "At a Vacation Exercise," he disapproves of ". . . those new fangled toys, and trimming slight/
Which takes our late fantastics with delight."³ Critics disagree whether these "late fantastics" were the Metaphysical poets,⁴ but we must agree with the inference usually drawn by those who say they were: Milton may have disliked their style. He did, after all, adopt Spenser as his mentor. His imagery, like Spenser's, is used most often to decorate and illumine his material;⁵ it seldom directly serves, as it often does in Metaphysical poetry, as a functional, structural device. As did Spenser, Milton strove to make his lines mellifluous, whereas the Metaphysicals typically strove to make their lines harsh. Such are the objections to considering Milton a "metaphysical" poet.

A larger and more important reason why this study may appear unlikely is that since the appearance of Grierson's Oxford edition of Donne's poetry in 1912, the upward revaluation of Metaphysical poetry has been accomplished largely by contrasting it with Milton's work, so that we have become habituated to the idea that no two styles are more opposed than the Metaphysical style and Milton's Grand Style.⁶ A commonplace now has it that the Metaphysical style is colloquial, passionate, intellectual, and personal, while the Grand Style is non-colloquial, ornate, allusive, doctrinaire, and public. This opposition may appear to serve the purposes of neutral description to us now, but it was first pressed in an effort to "dislodge" Milton from his seat among the first rank of English poets and to seize the vacancy for Donne and the other Metaphysicals. For that reason, we ought to be sceptical of it.

Our scepticism ought to be even more pointed when we consider that the merits of the Metaphysicals have been firmly established for well over twenty-five years, and that we very largely owe our conceptions about their poetry, and about poetry in general, to the critics who participated in its revaluation.⁷ That revaluation coincided with the establishment of a new stylistic norm that emphasized concentration, clarity, functional imagery, and intellectuality--features significantly similar to those of the Metaphysical style. The standard-bearers of the new style, Eliot in particular, were also the standard-bearers of the Metaphysical poets. Nearly every major writer since that early period has used the new style, and we have read in it so much that our own ideas about style, however vague, are at base "Eliotic." This has meant that of the opposing qualities we commonly conceive for Milton and the Metaphysicals, those listed for Milton are actually negative, those for the Metaphysicals positive. We instinctively recoil from ornament, from

classical allusion, from the devotional. The only way, really, the average modern reader can be persuaded to like Milton's verse is to demonstrate that it satisfies, in some subtle way, his inner criteria for what good poetry ought to be, and since these criteria are, in effect, the "Eliotic" ones, if we would have Milton admired, we must demonstrate how he can be viewed as "metaphysical." A glance at the process whereby we gained our habitual opposition of Milton with the Metaphysicals may further clarify these points.

Grierson opened the matter. He says in the introduction to his Metaphysical Lyrics and Poems (1921): "Metaphysical poetry, in the full sense of the term, is a poetry which, like that of the Divina Commedia, the De Natura Rerum, perhaps Goethe's Faust, has been inspired by a philosophical conception of the universe and the rôle assigned to the human spirit in the great drama of existence."⁸ Later in his essay, he denies Milton the status of a metaphysical poet in this large sense because, as he says, "Milton was no philosopher."⁹ This is the Victorian view of Milton, a view that saw him as a poet whose artistry was to be admired even though his thought was unattractive and seldom-present.¹⁰ It is not necessarily the correct view.

When he reviewed Grierson's anthology,¹¹ Eliot fastened on two of his ideas particularly, the first, that the greatest achievement of the Metaphysical poets was "the blend of passion and thought, feeling and ratiocination"¹² to be found in their poetry; the second, that Milton was in some way the antithesis of the Metaphysicals.¹³ It was Eliot who took the first steps along the way towards elevating ideas about Metaphysical poetry to a general critical norm and towards establishing Milton as the great violator of that norm. In his review, he extends Grierson's "blend of passion and thought" from the Metaphysicals to the dramatists of the

late Elizabethan and early Jacobean eras, saying of them that they had a "unified sensibility" no longer available to us: ". . . their mode of feeling was directly and freshly altered by their reading and their thought," he said, and in them "there is a direct sensuous apprehension of thought, or a recreation of thought into feeling."¹⁴ In a later essay,¹⁵ he establishes Donne and Shakespeare among these poets as exemplars of the norm, a norm Leavis accepted and later called "the English use of English."¹⁶ Eliot saw the over-riding achievement of Donne and Shakespeare, then, as their unified sensibilities, and this he denies to Milton, who then becomes the great violator of "English English." Eliot claims that "in the seventeenth century a dissociation of sensibility set in, from which we have never recovered; and this dissociation, as is natural, was aggravated by the influence of the two most powerful poets of the century, Milton and Dryden."¹⁷ According to Eliot, the poets who followed in the wake of these two giants "reflected" rather than thought, that is, they "thought and felt by bits, unbalanced," rather than thought and felt simultaneously.¹⁸ The modern poet must aim to recover a unified sensibility, and his effort to do so will be greatly aided by an assimilation of the Metaphysical style;¹⁹ he must not, on any account, attempt to assimilate Milton's style, for ". . . Milton's poetry could only be an influence for the worse, upon any poet whatever."²⁰

Eliot's specific charges against Milton's style derive directly from his analysis of the Donne-Shakespeare norm. His idea that those two poets wrote by "a sensuous apprehension of thought" led him to set up as a norm a very vitalist poetry, one in which the syntax, in particular, retained an expressive closeness to the movements of the senses and of the mind. Such a vitalist poetry he could not see in Milton. He

claimed that Milton, far from writing "vital" poetry, "writes English like a dead language."²¹ The form this deadness took came from the syntax of a really "dead" language--Latin.²² Milton's tortuous style, says Eliot, is dead language because it does not "aim at precision;" its "complication is dictated by a demand of verbal music, instead of by any demand of sense."²³ This "demand of verbal music" Eliot called "the auditory imagination." "In Shakespeare . . . the auditory imagination and the imagination of the other senses are more nearly fused [than in Milton],²⁴ he says, and ". . . the effect of this is that [Shakespeare's lines] convey the feeling of being in a particular place at a particular time."²⁵ The last way Milton fails the Donne-Shakespeare norm is that he does not achieve "that perpetual slight alteration of language, words perpetually juxtaposed in new and sudden combinations, meanings perpetually eingeschachtelt into meanings."²⁶ "Even in his mature work," says Eliot, "Milton does not infuse new life into the word as Shakespeare does."^{27, 28} Eliot's view of the Metaphysicals and his view of Milton operate as two weights on a pulley: the Metaphysicals go up while Milton goes down.

So with Leavis. All Eliot's criteria appear in altered form in Leavis' anti-Milton essays. For Eliot's "auditory imagination" Leavis substitutes "magniloquence": "To say that Milton's verse is magniloquent is to say that it is not doing as much as its impressive pomp and volume seem to be asserting; the mere orotundity is a disproportionate part of the whole effect; and that it demands more deference than it merits."²⁹ Leavis finds in Shakespeare and Donne that the syntax and diction have a closeness to the movements of the senses and of thought. Of some Shakespearian lines he says that "the texture of the actual sounds, the run of the vowels and consonants, with the variety of action and effort,

rich in subtle and analogical suggestion, demanded in pronouncing them . . . [affect us as if] we were directly aware of the tissue of feelings and perceptions."³⁰ This quality, which he finds absent in Milton, is Eliot's "sensuous apprehension of thought" in disguise. Like Eliot, he finds that the medium of Milton's style "calls pervasively for a kind of attention, compels an attitude towards itself, that is incompatible with sharp, concrete realisation."³¹ Finally, Leavis, like Eliot, finds that Milton, "cultivates so complete and systematic [a] callousness to the intrinsic nature of English . . . [that he] forfeits all possibility of subtle or delicate life in his verse."³²

With Herbert Read the whole commonplace opposition of Milton and the Metaphysicals is complete. For him, all good poetry is Metaphysical, and Milton, being at the furthest pole from the Metaphysical practice, is clearly a very bad poet indeed. Furthermore, Milton not only "aggravated" the dissociation of sensibility, as Eliot would have it, but he is responsible for it. The degree to which Read follows Eliot may be made clear in his definition of Metaphysical poetry "as the emotional apprehension of thought."³³ So, too, he extends Eliot's dissociation theory in this way:

Milton, in his later phase, perhaps did more to destroy the true tradition of metaphysical poetry than any other agent. His thought was a system apart from his poetic feeling, and in the violence wrought by his too forceful fashion he crushed the life out of an only too subtle advance of human consciousness. He did not think poetically, but merely expounded thought in verse. Psychologically he was conscious all the time of a dualism--on the one side the thought to be expounded, on the other side the poetic mould into which his thought had to be smelted.^{34, 35}

Read here attributes to Milton a degree of intention, malice, and lack of control that he or anyone else would be hard-pressed to maintain. His comments make positive what was tentative in Eliot, and the theory, having passed into fact, easily becomes a commonplace.

Clearly what these anti-Miltonists have done is to analyze the Metaphysical style, describe its effects, and then prescribe for all poetry that it display those characteristics and have those effects. As for Milton, they have transformed the Victorian idea of him into negative terms. That idea was essentially that he was the last of the great Renaissance poets who sought to enlarge the expressive capacity of the English language by assimilating into their works all the monuments of classical literature. This has become, at the hands of the anti-Miltonists, the picture of a perversely non-colloquial poet, whose heavy Latinism made his material sink beneath its weight and converted his ideas into pure rhetoric. Beginning as pro-Metaphysicals and feeling the need for elbow room among the crowded Pantheon of English poets, these critics have, by a curiously "back-door" route, ended as anti-Miltonists. They have denied Milton great status because he is not Donne.^{36, 37, 38}

A defender of Milton against them may either deny their criteria of judgement or show how Milton satisfies them. The latter course is more common because it does not involve setting up an alternate set of criteria. Christopher Ricks, in his book Milton's Grand Style (1963), takes this tack. He examines, in particular, Leavis' criteria for good poetry and demonstrates that the Grand Style satisfies them: it is not merely orotund, but satisfies at most points the rigorously questioning mind; its magniloquence only rarely forfeits delicacy and subtlety; its syntax retains an expressive closeness to the material to be expressed, if not always to the senses and to the rhythms of the "thinking heart;" and its use of language is creative, rather than merely ritualistic.

This study attempts something similar, but takes a less argumentative, more exploratory method. The hope is that its method will illuminate some aspects of Milton's poetry by bringing them forward as elements

of a mind philosophically and poetically "metaphysical." Milton's mind has as much or more right to this honorific as do other seventeenth-century minds. After all, Milton lived during the same period as the Metaphysicals, and as Grierson said, "the century was metaphysical, and the great civil war was a metaphysical war."³⁹ To the extent that poetry expresses the sensibility of an age, we may properly assume that Milton shared with the Metaphysicals habits of mind that found their way into his poetry. Shawcross says the latest approach to Donne "forces us . . . to see in Donne's concerns and imagery the same preoccupations as those of the author of On the Morning of Christ's Nativity and Paradise Lost."⁴⁰ Surely the opposite approach is equally legitimate.

If we are to discover whether Milton may be called a "metaphysical" poet, however, we must compare his poetry with some sort of norm of that genus, which demands, in turn, that we define "metaphysical poetry" carefully. For that purpose, we may establish an intensive or an extensive norm, that is, we may establish a norm based on the practice of the usually-accepted group of Metaphysical poets, or we may establish a norm based on wider criteria. This study adopts both approaches, and it needs, therefore, two definitions. Chapter II will use the intensive definition in an effort to determine which of Milton's poems are, in the strict sense, Metaphysical. Chapters III and IV will employ the extensive definition for a wider exploration into Milton's "metaphysical" regions. Such a procedure, though it may appear double-minded, will avoid the possibility that we may subject the term "metaphysical" to a distentio animi in which its formerly compact signification will expand to fill so large a space that it will be useless at any particular point because too thin there.

B. Metaphysical Poetry: The Intensive Definition

Since twentieth-century critics have "created" Metaphysical poetry, so to speak, by participating in its upward revaluation, the best way to arrive at a working, intensive definition of it is to make a collation of their definitions.⁴¹ Since it is material description we need, however, rather than bibliographic description, we attempt here to compose a body of those definitions, organized under certain heads, rather than to provide a collection of accounts of the definitions of various critics.

1. The Historical Limitation. In the intensive sense, Metaphysical poetry is the style of a group of seventeenth-century poets. This group has three divisions: the first-rank poets, the second-rank poets, and "the school of Donne."⁴² The first division includes the poets to whom the term "Metaphysical" nowadays almost exclusively refers: Donne, Herbert, Vaughan, Crashaw, and Marvell.⁴³ The second division includes Waller, Cleveland, Cowley, King, Traherne, and Katharine Philips. The third group includes such people as Lord Herbert of Cherbury, Sir Henry Wotton, Sidney Godolphin, and John Hoskyns. These last are Donne's contemporaries, and though they display relatively little direct borrowing from him, they are so far his inferiors and so much his "poetic sewing circle" that if any are to be included in his "school," it must be they. Along with the second-rank poets, they are ignored in this study out of reverence for the requiem literary history has pronounced on their endeavors. We confine our attention to the first group. A fourth group that suggests itself for our attention, the neo-metaphysicals, we also ignore, because it is difficult both to determine in which of their poems they are practicing the "metaphysical" style and to isolate their "metaphysical" strain from other strains allied to it in spirit.⁴⁴

2. The Metaphysical Conceit. When it first began to appear in the 1550's,⁴⁵ the word "conceit" bore a close resemblance to the word "concept," and this resemblance points to its primary signification. The conceit of a poem is its basic idea, invention,⁴⁶ or device; it is that concept around which the verse, or a part of the verse, is built. The Metaphysical conceit is also a comparison, most often a metaphor, in which two unlike things are compared. Johnson referred to the conceit, after Aristotle's definition of metaphor, as a discordia concors, and he thought that two things that distinguished the Metaphysical use of it from other uses were the extreme unlikeness of the things compared and the force with which they were "yoked" together (rather than united).⁴⁷ He said that in Metaphysical poetry "the most heterogeneous ideas are yoked with violence together."⁴⁸ This may be true of some Metaphysical poetry, but more often the Metaphysical use of the discordia concors, the disjunct comparison, is distinguished in that the two things being compared retain their separate identities while yet being joined together.⁴⁹ In Herbert's conceit from "The Agonie," for example, blood and wine are compared and joined, yet each retains its separate identity because the two exist simultaneously in two different spheres, the human and the divine: "Love is that liquor sweet and most divine,/Which my God feels as bloud; but I, as wine."⁵⁰

The Metaphysical conceit, then, contains two elements: it is a rhetorical figure, a disjunct comparison, and it is a structural device in the poem. The early Metaphysicals carried over from the Italian concettismo style the idea of elaborating a single conceit in a short lyric poem,⁵¹ and the purest Metaphysical poems combine the two elements of the conceit in that way. For example, Marvell's "On a Drop of Dew" is short at forty lines; its conceit comparing the behavior of a drop of dew with

the behavior of the human soul occupies all forty of its lines:

See how the Orient Dew,
 Shed from the Bosom of the Morn
 Into the blowing Roses,
 Yet careless of its Mansion new;
 For the clear Region where 'twas born
 Round in it self incloses:
 And in its little Globes Extent
 Frames as it can its native Element.
 How it the purple flow'r does slight,
 Scarce touching where it lyes,
 But gazing back upon the Skies,
 Shines with a mournful Light;
 Like its own Tear,
 Because so long divided from the Sphear.
 Restless it roules and unsecure,
 Trembling lest it grow impure:
 Till the warm Sun pittty it's Pain,
 And to the Skies exhale it back again.
 So the Soul, that Drop, that Ray
 Of the clear Fountain of Eternal Day,
 Could it within the humane flow'r be seen,
 Remembering still its former height,
 Shuns the sweat leaves and blossoms green;
 And, recollecting its own Light,
 Does, in its pure and circling thoughts, express
 The greater Heaven in an Heaven less.
 In how coy a Figure wound,
 Every way it turns away:
 So the World excluding round,
 Yet receiving in the Day.
 Dark beneath, but bright above:
 Here disdainig, there in Love.
 How loose and easie hence to go:
 How girt and ready to ascend.
 Moving but on a point below,
 It all about does upwards bend.
 Such did the Manna's sacred Dew distil;
 White, and intire, though congeal'd and chill.
 Congeal'd on Earth: but does, dissolving, run
 Into the Glories of th'Almighty Sun.⁵²

While this poem is the "pluperfect" Metaphysical poem, a poem may be Metaphysical even though it is not co-extensive with its conceit,⁵³ and even though it does not confine itself to the elaboration of a single conceit. In poems of the genus which do neither of these things, the function of the conceit in rendering disjuncts as interpenetrating elements of a single reality is sometimes distributed through characteristic

verbal devices that are related to the paradox. Among the favorite devices of this kind used by the Metaphysicals are oxymoron ("Virgin Mother"), catachresis ("green thought"), and paronomasia (Sun/Son).

Metaphysical conceits are metaphysical because they express a state of mind by referring to a group of ideas.⁵⁴ These "ideas" are not always those we might regard as metaphysical (see Chapter IV for a technical discussion of the reason this is so). Donne often, and Herbert sometimes, draws from the commonplaces of scholastic theology,⁵⁵ but most often the materials of the Metaphysical conceit are drawn from current and past natural philosophy (science), commerce, the Bible, and folk wisdom. Donne's famous conceit of the compasses, for example, is an exploitation of a topical, practical instrument:

Our two souls are two so
As stiffe twin compasses are two,
Thy soule the fixt foot, makes no show
To move, but doth, if the'other doe.

And though it in the center sit,
Yet when the other far doth rome,
It leanes, and hearkens after it,
And growes erect, as that comes home.⁵⁶

Note that an abstraction (how the soul may endure physical absence) is here related to a concrete object, and that the relation is logical rather than sensuous or emotional. These two particulars define the relation of the disjuncts in the Metaphysical disjunct comparison.⁵⁷

Herbert often employs an hieroglyphic conceit, such as that he uses in the poem "The Church-floore": the floor is a figure with a hidden meaning, a hieroglyph. Herbert distributes his poem as if it were a meditation on the meaning of that hieroglyph, and he makes pronouncements of its partial meanings in each stanza ("Mark you the floore? that square & speckled stone/ . . . Is Patience.").⁵⁸ Finally the poet

arrives at the whole meaning: the floor, the church's foundation, is the human heart, and God works salvation in it through its components, Patience, Humility, Confidence, Love, and Charity.⁵⁹

3. Disposition. The true form of the Metaphysical poem is the personal lyric. While other verse forms can be Metaphysical in parts, as are Donne's epistles and satires, the concentration and intensity for which the totally Metaphysical poem aims can best be served in the personal lyric, a verse form that offers in its little space an opportunity for concision and piquancy.⁶⁰ Within the larger unity of the lyric, the Metaphysical poem takes three characteristic dispositions.

a. Dramatic Monologue. A Metaphysical poem is often like an abstracted speech from a play, and its dramatic form is strongly akin to the monologue, which being spoken aloud assumes the presence of other people; or to the soliloquy, which is an internal monologue that is unspoken. If the poem be dramatic, its situation will be realizable on a stage, there will be conflict, and there will be a resolution. Donne's poem "The Sunne Rising"⁶¹ is a monologue addressed to a personified "unruly Sunne," and it is staged in the bedroom of two lovers just awakened by the "busie old fool," the sun. The conflict in the poem is resolved by the speaker's suggestion that the sun give up its journey in the macrocosmic world and gain ease and good temper by confining its orbit to the "little world" of the lovers' bedroom.

b. Argument. Very often a Metaphysical poem appears in the form of argument, having as its elements a question to be debated, arguments on either side, and a resolution. This form is congruent to that of the logical syllogism: thesis, antithesis, conclusion. The famous strong first lines of many Metaphysical poems are the theses flung down in passion. Herbert's "The Collar"⁶² is disposed in this

fashion. The three parts of the argument each enter in a different voice. The thesis, resistance to Divine will, is flung out in an initial, strong line: "I struck the board, and cry'd, No more." The speaker argues that it is surely unnecessary for him to be ever God's suitor, pleading for grace in penitent prayer. There was, after all, the "corn" (or fruit) of Christ's redeeming sacrifice before his tears came to "drown it." Another voice within the speaker bids him to recover all his "sigh-blown age," to forsake his "cage." The third voice is either the real or the imagined voice of God, whose words "My child" settle the argument, for then the initial resistance crumbles, and the speaker replies, simply, "My Lord."

In this disposition the relations between poetry, rhetoric, and dialectic are often explored for ironic purposes. The speaker in Donne's "Womans Constancy"⁶³ imagines for his beloved several arguments that would justify her leaving him, but all of them are misuses of logic. Her imagined argument that lovers' vows are like marriage contracts, and that since death unbinds the one, so sleep ought to unbind the other misuses logic by making an analogy work as if it were a similitude. To "dispute and conquer" against this, as the speaker claims he could do if he chose, is impossible; one must instead deny the substantiality of the argument. The difference between what is substantial and what is not, between what is valid and what is true, is, of course, the crucial opposition that takes the argument into the realm of metaphysics.

c. Meditation. Louis Martz has shown in his book The Poetry of Meditation (1954) that many religious poems of the seventeenth century, especially those of Donne and Herbert, follow a pattern that may have been derived from the widespread practice of formal meditation,

which was brought to England by Jesuit missionaries in the period of the Catholic Counter-Reformation. The pattern has three parts. First the meditator draws a subject for meditation from some concrete reality before him, or present to him through the imagination or the memory. Second, his reason discourses with itself upon this matter, frequently discovering abstract meaning behind the separate qualities of concrete reality he draws his own attention to. Third, having collected the implications his attending reason sees in the matter of his meditation, the meditator applies them to himself, arouses his will or his affections, and frequently addresses an appeal to God to aid him at this stage. Martz calls the first stage the composition, the second the analysis, and the third the colloquy.

Marvell's "The Coronet"⁶⁴ fits this structure very well. The concrete object chosen for the matter is a coronet of flowers. The composition occupies the first eight lines and deals with the speaker's resolution, in the face of Christ's suffering for his sins, to re-dedicate to Him the garlands he formerly had woven for his shepherdesses. The analysis, which in this poem actually begins simultaneously with the composition, wholly occupies the second eight lines and deals with the temptations that ensue with that resolution. The colloquy occupies the last ten lines and begins with a general exclamation on mankind's frailty in combat with "the Serpent." It continues as the speaker turns to Christ and appeals to Him in colloquy for grace that he may yet present the garland.

Given the three, three-part dispositions of Metaphysical poetry, it is hardly surprising that many of the poems have three verses to correspond. But there is in them much more variety in versification than

that. It derives from a large use of organic form, that form which grows out of the nature of the material to be dealt with rather than following a pattern imposed from without. This large use of organic form makes it possible to see the three, three-part dispositions as aspects of one urge--to come to conclusions that are concentrated and thus full of power, perhaps paradoxical, perhaps requiring explication. It is natural that such an urge finds an opening through the ventricles of composition and analysis. Leishman calls the process "the dialectical expression of personal drama."⁶⁵

4. The Plain Style. The urge the Metaphysicals felt to form concentrated conclusions in poetry is part of the cry heard everywhere in the late Elizabethan era for "more matter and less words."⁶⁶ There arose in answer to this cry what were called "strong lines" in both prose and poetry, whose strength was identified as "masculine" and was opposed to the "feminine softness" of lines like these from Spenser:

Open the temple gates unto my love,
Open them wide that she may enter in,
And all the posts adorn as doth behooove,
And all the pillars deck with garland trim,
For to receive this saint with honor due
That cometh in to you.⁶⁷

The purpose of these lines in the "middle style," is to delight; the purpose of the plain style is to teach.⁶⁸ What the advocates of strong lines found objectionable in the "feminine" middle style was that it only delighted. Its lines are musically determined, so that Spenser's lines above are filled out with unnecessary expletives ("doth behooove"), with unnatural inversion, and with archaic forms. Its floridity is merely decorative, not functional, and it invites digression. Copiousness, floridity, and the demands of meter over-crowd the thought embedded in the lines and relegate it to a secondary status.

The plain style of the Metaphysical poets is opposed to these tendencies. Donne opens his Holy Sonnet XIII,⁶⁹ "What if this present were the worlds last night?" We must attend to the precision for which this line is arranged. Donne places "night" at the end of the line, and by doing so, he draws attention to the progression of its modifiers from "present" to "last." The purpose of this style is to promote judgement, rather than to delight with leisured, sensuous appeals. Within the confines of the plain style, the Metaphysicals chose the diction of heightened colloquial speech. Their syntax follows the order of the defining, deliberating mind. Most of them punctuate so as to enclose the conditions or qualifiers in the order in which they would occur to the poet:

When my grave is broke up againe
Some second ghest to entertaine,
(For graves have learn'd that woman-head
To be more then one a Bed)
And he that digs it, spies
A bracelet of bright hair about the bone,
Will he not let us alone,
And thinke that there a loving couple lies,
Who thought that this device might be some way
To make their soules, at the last busie day,
Meet at this grave, and make a little stay?⁷⁰

This is not very "plain" syntax to the beginning reader, but it is plain writing to the reader willing to attend each qualifier and yet read on until the end.

There are degrees of "plainness" in this poetry, however, and in its use by the Metaphysicals the plain style takes two forms. The first, "the precious,"⁷¹ aims to excite our admiration for its ingenuity; the second, the homely, aims to edify us by rendering as new and striking what is old and common.

a. The Precious. In this approach witticisms are indulged in for the sake of a coterie of special "understanders." Many of Donne's

secular lyrics are of this type. Ben Jonson told William Drummond that Donne's Elegie on the Untimely Death of the Incomparable Prince Henry was written, on its author's own admission, to match Sir Edward Herbert in "obscurenesse."⁷² The elegy opens with these lines:

Look to Me, Faith; and look to my Faith, GOD:
For both my Centres feel This Period
Of Waight, one Centre; one, of Greatness is:
And REASON is That Centre; FAITH is This.⁷³

Donne refers to the arcane (because unexplained in this context) bit of knowledge that in Kepler's theory, orbits around the sun are elliptical and thus have two foci. The precious style need not always have the flippant smell of the coterie; its materials, however, are difficult and elitist. Donne's "Goodfriday, 1613. Riding Westward" is a sincere and earnest usage in the precious vein.

b. The Homely. This approach is used for what we would call "sincere" purposes. It requires of the reader only careful attention; he needs no special equipment beyond the common intellectual furniture of the age, such as a thorough grounding in Christian symbolism and Biblical reference. Given a general knowledge of the sacraments, these lines of Herbert's (quoted above) require only mental alertness and agility:

"Love is that liquor sweet and most divine,/Which my god feels as bloud; but I, as wine."⁷⁴ There is no attempt here to weave a cloth of obscurity that only a coterie could unravel; this is sincere devotion, and it employs one of the central Christian symbols and makes it, as it were, anew.

It must be immediately clear that only two of the four parts of this definition could be used as tests for the poetry of a new candidate for the "metaphysical" label--a fondness for conceits, and the use of the plain style. The historical limiter is not, obviously, useful as a test,

since it excludes rather than invites new-comers. The typical dispositions of the poetry would not serve as a test either, for it could be plausibly argued that they are typical of all lyrics, not only of Metaphysical ones. The usefulness of this definition is further impaired by the fact that the plain style is used for many kinds of poetry, that of Jonson, for example, and that a fondness for conceits is a century-wide characteristic not confined to the Metaphysicals nor to England. Many styles of seventeenth-century poetry, in fact, resemble that practiced by the Metaphysicals--Marinism, Gongorism, the *Précieux*. Add to these difficulties the bewildering variety of styles in evidence among the acknowledged Metaphysicals themselves, and the problem of definition becomes monumental because we need to keep expanding the definition to include variations.

We may halt this expansion by adopting the view offered us by Wellek, Warnke, and Wallerstein (others as well)⁷⁵ that Metaphysical poetry is an English manifestation of the Baroque. Warnke's definition of the Baroque in literature serves well. He calls it:

. . . the dominant European literary style from the late 1500's to the late 1600's, characterized by a general extravagance of language, a tendency to exceed the limits of the medium, and a concern (thematic, but consistently mirrored in technique) with the relations of appearance and reality. . . . in it the multiple realities of earthly experience are always melting together to emerge in a new combination in the hard unity of art. Beneath the surprising, sometimes perverse surface of this art lie the related convictions that only the ultimate spiritual unity is real and that only the sensibility can be a source of knowledge. Thus it is that the sensuous texture of some Baroque religious poetry stands in only apparent contradiction to its spiritual concerns and that some Baroque poetry celebrates physical love in the most cerebral of terms.

The concerns, emphases, and preoccupations of the Baroque poets give rise to characteristic techniques--hyperbole, startling conceit, dramatic contrast--which appear regularly in the period and give it a distinct identity when set against the Renaissance and the eighteenth century, with their more strict submission to the controls of decorum and common sense. But within the larger unity of the period style exist a number of alternative directions, and such "stylistic variations" are especially

evident in a period of violent change like the seventeenth century. Hyperbole and conceit may be sensuous and decorative, as in Marino, or conceptualized and functional, as in Donne; the feeling for contrast may issue as antithesis, as in Gryphius, or as paradox, as in Herbert; the Baroque attempt to exceed the rational limits of its medium may take sometimes the irrational confusion of the senses, sometimes the form of irony and ambiguity which involve the entire universe in the individual poem, sometimes the form of imitation of the other arts through extreme musical, painterly, or sculptural effects.⁷⁶

This concept explains why the styles of the Metaphysicals were so various while yet containing a similar spirit: the same expressive urges dominate them, and they take, merely, different directions. The reader can see from the quotation how it could provide an entrée for Milton into the same group with the Metaphysicals, as well. Our task in this study, then, resolves itself into showing how Milton's mind follows more of those directions that the Metaphysical poets followed (within the large frame of the Baroque) than is commonly thought. The extensive definition given below is an attempt to outline two of those directions.

C. Metaphysical Poetry: The Extensive Definition

The intensive definition given above of Metaphysical poetry dealt heavily with habits of style, but many habits of style result from habits of mind. Habits of style which are also habits of mind constitute our extensive definition. Two such habits recommend themselves for consideration, the first, a desire to achieve intensity in a present experience; the second, a desire to unite disparate experiences and entities through the modes of analogy and paradox.

1. The Intensifier Effect. For the poet, language must operate as both a mode of perception and mode of understanding. Baroque poets, as Warnke intimates, were preoccupied with this necessity, and Metaphysical poets, in particular, used language with the consciousness that a poem constitutes a window-frame of perception looking out on a vast universe that must be understood.⁷⁷ To effect this achievement they were

in the habit of seeing in every particular thing (the window-frame) a pattern for all things, in every particular time a pattern for all time. In their poetry this habit is reflected especially in the intensity with which it views the particular, focuses down on it, in order to press from it an understanding of the general. This pressure is the reason why Metaphysical poetry appears sometimes as morbid in its interest in contorted, effortful forms and subjects such as death and unachieved aspiration. The contorted agony of Christ on Gethsemane is intense by reason of its containing all the pain allotted to every man's sins; the present moment is intense if one recalls to it the ever-threatening spectre of death, and that intensity serves as a correlate of the will's effort to keep one righteous.

A very good use of the "intensifier effect" occurs in Donne's "Goodfriday, 1613. Riding Westward":

Could I behold that endless height which is
 Zenith to us, and to our Antipodes,
 Humbled below us? or that blood which is
 The seat of all our Soules, if not of his,
 Make durt of dust, or that flesh which was worne
 By God, for his apparell, rag'd, and torne?
 If on these things I durst not looke, durst I
 Upon his miserable mother cast mine eye,
 Who was Gods partner here, and furnish'd thus
 Halfe of that Sacrifice, which ransom'd us?⁷⁸

There are four instances of the effect here, each confined to its own syntactical unit, each viewing the sublime from the standpoint of the humble in order to enhance the sublimity of the already sublime. Each of the intensifiers is carefully prepared to serve the same purpose effected in many love poems by hyperbole. In the first two lines, for example, God is called an "endless height" (since He is All, He includes all space), and this is then intensified once by further fastening down on it and qualifying the height as our zenith, the highest point in the sky above us. A second intensification is then made by saying our zenith is

also the zenith of our antipodes: two points at precisely opposite sides of the earth have zeniths diametrically opposed in direction, yet God is so immense and enclosing that in Him they are one zenith. Then a reversal is made: this immense height is "humbled below us." The reversal is sudden and radical for best effect. This pattern is followed with each of the other three instances of the effect, as well: first, a statement; then its intensification by further qualifiers; then a reversal. Each instance of the effect shows an urge to "press" from a phenomenon its every last measure of significance, to wrench to new vitality old, honorific descriptions of divine things from their clichéd forms. In "metaphysical" poetry this effect occurs in three forms: the preachable intensifier,⁷⁹ the telescoping of time, and the telescoping of space.

a. The Preachable Intensifier. This effect is "preachable" in the sense that one could imagine it being used by a preacher to instill awe and reverence into his congregation. "Goodfriday," discussed above, contains one such instance in the lines, "Who sees Gods face, that is selfe life, must dye ;/What a death were it then to see God dye?"⁸⁰

b. Telescoping Time. Many Metaphysical poems are concerned to enrich or intensify the present moment by bringing to it the content of the past and of the future. In Herbert's "Decay," for example, the speaker complains that God is now inaccessible, though once He might be found at "some fair oak, or bush." This present inaccessibility, when laid against His past presence, argues, for the poet, the radical and intense "decay" of God's presence in modern "decayed" times. The process of closing His presence into the heart's immures compresses its force, till one day, in the distant future (the third division of time), it will burst forth in terrible flame and wrath, metamorphizing itself

into Justice:

Sweet were the dayes, when thou didst lodge with Lot,
 Struggle with Jacob, sit with Gideon,
 Advise with Abraham, when thy power could not
 Encounter Moses strong complaints and mone:
 Thy words were then, Let me alone.

One might have sought and found thee presently
 At some fair oak, or bush, or cave, or well:
 Is my God this way? No, they would reply:
 He is to Sinai gone, as we heard tell:
 List, ye may heare great Aarons bell.

But now thou dost thy self immure and close
 In some one corner of a feeble heart.
 Where yet both Sinne and Satan, thy old foes,
 Do pinch and straiten thee, and use much art
 To gain thy thirds and little part.

I see the world grows old, when as the heat
 Of thy great love, once spread, as in an urn
 Both closet up it self, and still retreat,
 Cold Sinne still forcing it, till it return.
 And calling Justice, all things burn.⁸¹

The telescoping of time occurs in its best form in the occasional poem, for there the purpose of celebrating the future effects of the present moment is most patent, and the method of narrating the adumbrations of the present event from past history is traditional. Thus in Milton's "Nativity Ode" the birth of Christ is celebrated in terms of its future effect in the Redemption. The birth is coincidental with the cessation of various kinds of misguided, idolatrous nature worship. These forms of worship are correct adumbrations of Christ's religion insofar as they adore nature's fertility and thus, indirectly, God's beneficence (the association of Christ's sacrifice with the harvesting of fruit was traditional by the seventeenth century and is seen especially strongly in some of Herbert's poems, like "The Bunch of Grapes"), but that indirect worship of God was idolatry and needed to be battled with and won over. So the infant Christ is the warrior.

Another way of telescoping time occurs in Donne's "Good-Morrow," which opens thus:

I wonder by my troth, what thou, and I
 Did, till we lov'd? were we not wean'd till then?
 But suck'd on countrey pleasures, childishly?
 T'was so; But this, all pleasures fancies bee.
 If ever any beauty I did see,
 Which I desir'd, and got, t'was but a dreame of thee.⁸²

Here every past "beauty" is an adumbration of the present one, and every adumbration has the status of a "dreame" compared to the present reality. This sort of telescoping of time finds a warrant, for religious poetry, in the seventeenth-century science of typology, in which the Old-Testament heroes like Moses, David, and Samson were described as "types" of Christ. This kind of thinking associates itself with the idea that present things cannot be understood unless their origins are completely known, for the original situation is like a seed to the present oak.

c. Telescoping Space. The same kind of things may be said of this intensifier as are said above of telescoping time: it sees through a limited space, the vast, dimensionless universe. In "The Good-Morrow," quoted above, the speaker continues his intensification of his situation. In the second verse he turns from all the "thens" in "now" to all the "theres" in "here":

And now good morrow to our waking soules,
 Which watch not one another out of feare;
 For love, all love of other sights controules,
 And makes one little roome, an every where.
 Let sea-discoverers to new worlds have gone,
 Let Maps to others, worlds on worlds have showne,
 Let us possesse one world, each hath one, and is one.⁸³

2. Analogy and Paradox. From late medieval times until the eighteenth century men's minds were dominated by a conception of the universe called by Lovejoy⁸⁴ "the Great Chain of Being." The world was explained by an hierarchal order. God stood at the head of all things,

and below him ranged the rest of the created universe, each creature in that particular level assigned to him by virtue of his peculiar excellence. Each level of creation joined to the level above and the level below itself in the "great chain of being." This was in accord with the Principle of the Triad, which asserted that every created thing occupied a middle position between two levels; it was also in accord with the Principle of Plenitude, which asserted that there must be a median thing between any two levels of existence. Man is thus a median being between the animals and the angels. Each level of existence was analogically correspondent to every other level: God rules over creation in the same way the king rules over his nation and in the same way reason rules over passion in man. Donne in his sonnet "Batter my heart, three-person'd God," thus calls reason [God's] viceroy in me."⁸⁵ This line shows how the world order could be used for rhetorical purposes: the metaphor that reason is God's viceroy in man gains additional credibility by according to its real occurrence in the world order, which is itself pervaded with analogy and correspondence. It is as if the poet imagined a perfect felicity and "awoke" to find it true: it is a case in which the thing that is valid in the mind's mode of operation is also true in the world's mode of operation. Validity is the concern of logic, persuasion that of rhetoric: here the two meet on common ground because the credibility of the metaphor, its rhetorical power, is enhanced by its close relation to the received "truth" of the world's order.

From the vantage point of the present, this is a serious confusion of rhetoric and logic, but for the late Elizabethan and early Jacobean, it lent a great coinage for poetic invention, giving rise to what Mazzeo calls "a poetic of correspondence."⁸⁶ Invention consisted merely in finding a "common place," a median thing, between two things to be

compared.⁸⁷ In Marvell's "on a Drop of Dew," the soul is to be compared to a dew drop; the "common place" between them is that both come from a higher sphere, and after a reluctant stay on earth, both are "spirited" back to their original spheres by a beneficent sun (Son). The work of Peter Ramus, while it may not account for origin of Metaphysical poetry, as Rosemund Tuve suggests,⁸⁸ must certainly have given an additional impetus to the Renaissance poet's already powerful urge to exploit the metaphorical possibilities of the analogical world order, for it affirmed that analogy (formerly a rhetorical device) might be used as a proof (formerly only a logical process, not a rhetorical one).

The Metaphysicals, imbued with a sense of the analogical world order, sought to find a radical unity in it, dealing with that urge in the most intense way available--the reconciliation of a number of paired, metaphysical opposites. Three of the most important of these paired opposites were body and soul, personal and universal, and temporal and eternal. Their typical treatment of them was to let each have its say, independent of the other, as in Marvell's poem "A Dialogue Between the Soul and the Body." The reconciliation of these opposites is the reader's province: he must hold both in mind, seeing them as interpenetrating claimants, opposite yet joined. The power of the reader to sustain them both is his capacity to absorb paradox.

Paradox, that figure which combines entities from different levels of being in such a way that the resultant combination is not resolved but suspended in tension, is the companion of analogy (a figure that equates two values that exist on different planes of being). Both figures are used by Metaphysical poets (and by Milton) to draw the reader into their poems by making it difficult to read them without having to sustain the tension of paradox and the precision of analogy.

Chapter II

The Metaphysical Milton

Our search for the locales of Milton's Metaphysical vein, which he exercises rather seldom in its intensive phase, must be limited at the out-set, and this can be done with a fair severity. We have said above that the Metaphysical poem aims for concision, piquancy, and intensity, and that these aims can best be served in the personal lyric. Let us, for the moment, then, put aside Paradise Lost, Paradise Regained, Samson Agonistes, and Arcades, since they are, respectively, two epics, a closet drama, and a "poetical Entertainment." Let us next adopt as a basis for exploration, the 1645 edition of Milton's poems, since it contains, apparently, those poems which Milton himself thought would best represent his early poetic development.¹ The two epics and Samson are the products of Milton's mature years, and the style he exercises in them is not open to "influences" in the way the early poems are.

The 1645 volume, on the other hand, shows Milton, the young poet, searching his way through contemporary styles for a "tradition," for a lead towards his own idiom.² The poems are, on one level, experiments in contemporary styles. The simplicity of the "Epitaph on the Marchioness of Winchester" shows the influence of Ben Jonson:³

This rich Marble doth inter
The honor'd Wife of Winchester,
A Viscount's daughter, an Earl's heir,
Besides what her virtues fair
Added to her noble birth,
More than she could own from Earth.⁴

The "preciosity" of the second Hobson poem is Metaphysical:

Ease was his chief disease, and to judge right,⁵
He died for heaviness that his Cart went light.

And the application of this Petrarchan conceit to the morbid subject of Christ's circumcision is also typical of the Metaphysical imagination:

Now mourn; and, if sad share with us to bear
Your fiery essence can distill no tear,
Burn in your sighs, and borrow⁶
Seas wept from our deep sorrow.

I do not mean to suggest that Milton's originality is in any doubt in these poems. Whatever he adapted from other poets he always made new, and part of his achievement as a poet is precisely the extent to which he could reintegrate and rejuvenate literary tradition by "making it new" in his poems. It is necessary, however, in this chapter to relate Milton to "the Metaphysical movement," so that distinctions are drawn throughout between the various poetic "influences" Milton's early poems reflect and the "influence" exerted by the Metaphysicals. Doubtless the expression of "influence" is at times overly strong in what follows: I recognize Milton as the author of his own highly original and personal style.

The 1645 volume contains other "experiments" than those in contemporary English styles, and that enables us to limit our range even further. We may eliminate all the Latin and Greek poems and all the adaptations and translations of the Psalms as experiments foreign in idiom and time to Milton's contemporary England. We may also eliminate the Sonnets, I through VI, with the "Canzone," since they adapt the styles of Petrarch, Tasso, della Casa, Cenci, and Bembo.⁷ Lycidas and Comus we consider separately in Chapter V. L'Allegro and Il Penseroso, as their titles suggest, had Italian "models" and employ, as well, the prosody of

Jonson. "Song on a May Morning" is also "Jonsonian." Sonnets VII through X display no Metaphysical elements of any sort, except a tendency to view the world through a personal lens, nor does "At a Solemn Music."

We are left with the following eight poems from the 1645 volume: "On the Morning of Christ's Nativity," "The Passion," "On Shakespeare," "On the University Carrier," "Another on the Same," "An Epitaph on the Marchioness of Winchester," "On Time," and "Upon the Circumcision." To these we add a poem not found in the 1645 volume but which displays some Metaphysical strains--"On the Death of a Fair Infant Dying of a Cough."⁸

On the Morning of Christ's Nativity.⁹ The conceits in this poem have often been called Metaphysical.¹⁰ They are not, in fact, Metaphysical conceits; they are, rather, conceits after the manner of the late Elizabethan poets and of Spenserians like Phineas and Giles Fletcher.¹¹ It is difficult to decide in this poem which of the images are conceits: most of them are ingenious or quaint, and really, the poem can be seen as a string of "conceits" if we mean by that an ingenious or quaint comparison or an elaborated trope. But we have already defined the Metaphysical conceit in Chapter I as a disjunct comparison in which the disjuncts retain their separate identities though joined, in which the disjuncts are related logically rather than sensuously or emotionally, and in which the purpose is structural as well as rhetorical (ornamental). This ought to guide us fairly well as we examine the images in the Ode which are usually referred to as "conceits."

The first of these occurs in Stanza I of the Hymn:

Nature in awe to him
Had doff't her gaudy trim,
With her great master so to sympathize:
It was no season then for her
To wanton with the Sun, her lusty Paramour.¹²

Nature's discarding of her "gaudy trim" is compared to Christ's discarding

of His "glorious Form." The two terms do not retain their separate identities because the Nature term over-crowds the Christ term, confines it to a single line. The relation between the two terms is sensuous, rather than logical: the poet gives us a picture primarily, not an "argument." This is confirmed by the last two lines, which do not elaborate the comparison, but enlarge the pictorial personification of Nature by making her the consort of the sun, yet another personification. This conceit is not Metaphysical, then, according to two of the three criteria decided upon in Chapter I. Indeed it resembles more the Ovidian imagery of such Elizabethan poems as Venus and Adonis, The Rape of Lucrece, and Hero and Leander. The third criterion of the Metaphysical conceit, its co-existence as a rhetorical figure and a structural device, is partially in evidence here because the conceit carries over to Stanza II, which it occupies wholly:

Only with speeches fair
 She woos the gentle Air
 To hide her guilty front with innocent Snow,
 And on her naked shame,
 Pollute with sinful blame,
 The saintly Veil of Maiden white to throw,
 Confounded, that her Maker's eyes
 Should look so near upon her foul deformities.¹³

Here the covering of bare, winter ground with snow is compared to a woman's covering her naked, sinful body with white cloth, as a sign of purity. Again there is a sensuous, rather than a logical relation between the two disjuncts, and again the image depends on animating the earth (Nature) with human qualities, this time with guilt.

The next conceit, occupying Stanza VII, is also pictorial and emotional, rather than logical, and like the other conceits, is partially structural:

And though the shady gloom
 Had given day her room,

The Sun himself withheld his wonted speed,
 And hid his head for shame,
 As his inferior flame,
 The new-enlight'n'd world no more should need;
 He saw a greater Sun appear
 Than his bright Throne, or burning Axletree could bear.¹⁴

Leishman¹⁵ finds a parallel for this in Petrarch's third sonnet, which begins, "It was that day when the sun's rays, for pity of their Creator, lost their color that I was taken by you."¹⁶ Carey and Fowler¹⁷ find a parallel with Spenser's lines in the April section of The Shepherd's Calendar, ll. 73-78. These suggestions demonstrate how little contemporary such a conceit was; Spenser was likely adapting the Petrarchan model, in fact. There is a crucial difference, however, in that Petrarch and Spenser were both addressing themselves to the brilliance of a lady, while Milton addresses himself to the brilliance of Christ. To do so he invokes the typically seventeenth-century pun, sun/son, applying (also typically) imagery that originated in secular love poetry to divine matters. These facts place this conceit nearer the Metaphysical than are the others, a location that gains some cogency when considered in context with Vaughan's concern with light as a divine emblem and Herbert's employment of the same image in "Whitsunday"--

The sunne, which once did shine alone,
 Hung down his head and wisht for night,
 When he beheld twelve sunnes to one
 Going about the world, and giving light.¹⁸--

and "Miserie"--

The sunne holds down his head for shame,
 Dead with eclipses, when we speak of thee.^{19, 20}

The last major conceit (every stanza contains an ingenious image that might be called a "conceit") to attract the attention of critics comes in Stanza XXVI:

. . . the Sun in bed,
 Curtain'd with cloudy red,
 Pillows his chin upon an Orient wave.²¹

This is clearly another Ovidian image, a pictorial conceit, not a logical one. Two concrete terms are related here, not a concrete with an abstract, and the power of the device rests entirely with its vivid, sensuous elaboration of a personification.

Since there is only one conceit which might be considered Metaphysical, and that only because of its typicality in Metaphysical devotional poetry, might some of the functions of the conceit be distributed, as allowed in Chapter I, in paradoxical figures like catachresis, oxymoron, or paronomasia? The answer is yes, but not so pervasively as one might expect in a Metaphysical poem. There is a double oxymoron, a chiasmus, in Stanza I of the proem, where Christ is said to have been "Of wedded Maid, and Virgin Mother born."²² The wit here is certainly like that of the Metaphysicals. It resides in the crossing of the adjectives from their appropriate nouns (virgin maid and wedded mother) to nouns which contradict their sense. The effect is to celebrate the mystery of the Virgin Birth by rendering it paradoxical (i.e., awesome). The proem's second stanza opposes the light of "everlasting Day" in Heaven's council chamber to the "darksome House" of the body. This is an expression halfway between antithesis and paradox: we do not quite have the feeling that the two pairs of opposites co-exist in the tension of paradox. The opposition may, in fact, be a paradox, but one that tends toward antithesis because of the diffuse scale of its expression. A more strictly Metaphysical poet would have done something like this, with Donne: "Thou' hast light in darke; and shutst in little roome, / Immensity cloysterd in thy dear wombe."²³ Or he might have said with Herbert, "O Thou, whose glorious, yet contracted light, / Wrapt in nights mantle, stole into a manger."²⁴

Don Cameron Allen²⁵ suggests that the poem is based on three oppositions, each of which is not reconciled but transcended. The first is between the past (the last hour of the pre-Christian era) and the time of the poem's composition. From this opposition Milton evolves a solution in timelessness, by pressing on towards the eternal consequence of the Incarnation.²⁶ The second opposition is between wanton Nature and Nature ashamed, and is transcended by the sending down of Peace. The third opposition is that between the harmony of the Church Militant (VIII-XII) and the harmony of the pagan gods (XIX-XXVIII), which is transcended by Milton's anticipation of the harmony of the Church Triumphant (XIII-XV).²⁷ Allen concludes that this series of transcendences symbolize the "conquest by hard-edged right reason of the soft dim liquid allures of passion" (quoting Broadbent).²⁸ The poem does not contain paradoxes, then, for Allen, since paradox would hold both terms of an opposition in suspension, unresolved and untranscended. The oppositions Allen finds in the poem must be antithetical, then, and the antitheses must be transcended by actions.

Such actions find a place in Broadbent's analysis of the poem. He suggests²⁹ that the difference between the "Ode" and Metaphysical Nativity poems is that between salvation by act and salvation by faith (rendered by paradox, which has as its purpose the creation of awe). Broadbent says we feel Milton's poem as an act, because he conceives it as a gift he can give to God. In our terms, the road from antithesis to transcendence is an act; that from opposition to suspension in paradox is faith. As Broadbent says,³⁰ the idea of the Incarnation³¹ is a Metaphysical apprehension, for it is the injection of spirit into body, the divine into man, All into one, eternity into time. Milton's apprehension of it is not Metaphysical by strict standards, but I do not feel

that one ought to make so wide a gap as Allen and Broadbent do between the paradoxical suspension of faith and the antithetical transcendence of act. Milton's poem seems to me to rest somewhere between the two.

Nor is Milton's treatment of the Incarnation strictly Metaphysical. The poem, while it is organic in form, does not fall into any of the three typical Metaphysical dispositions. One might wrench it into the meditation structure if he were prepared to do it some violence, as we are not. It is, of course, an occasional poem, and as explained in Chapter I, can thus be seen as "metaphysical" because it telescopes all human history into one moment (see further Chapter III). The style is occasionally plain, and the tendency of the Metaphysical plain style to follow the movements of the deliberating mind is here marginally, perhaps, in the periodic syntax, but its purpose is that of apposition, and only partly that of logical exclusion. It aims at copia more than at precision. The style, the prosody, and much of the matter of the "Ode" have been traced by many critics (see note 9 for a representative list) to Phineas Fletcher's The Purple Island and Giles Fletcher's Christ's Victory and Triumph. These two brothers, members of the Cambridge Spenserian school, united Spenser's delicate, sensuous, allegorical, and copious style with Metaphysical wit of the Italianate variety that was also attractive to Crashaw. The result was a Baroque reintegration of the two styles, which in its tendency to sensualize and sometimes to eroticize devotional impulses often seems grotesque. This style is what we find in Milton's "Ode"--a kind of devotional "Ovidizing."

The Ode is thus Metaphysical, but only as one layer, as it were, in a thick-textured oil painting. Milton seems to have clung to phrases from many poets if they sounded well in his ear.³² The "Ode's" Metaphysical layer is given some substance by Cook's suggestion³³ that the

third stanza of the proem is an echo of Herbert's "Christmas." Compare Milton's--

Say Heav'nly Muse, shall not thy sacred vein
Afford a present to the Infant God?
Hast thou no verse, no hymn, or solemn strain,
To welcome him to this his new abode,
Now while the Heav'n by the Sun's team untrod,
Hath took no print of the approaching light
And all the spangled host keep watch in squadrons bright?³⁴

with Herbert's, "The shepherds sing; and shall I silent be?/My God, no hymne for thee?"³⁵ Like Milton's poem, Herbert's has a proem and a hymn. And given that Herbert's was written before 1628, and that Herbert was Public Orator until 1627, a considerable personage whom Milton must have seen and heard, Milton may have known Herbert's poem at the time the "Ode" was written. Again, I do not insist on "influences," either of the Fletchers or of Herbert; I wish merely to point out in which directions Milton was inclined in relation to his contemporaries. That his poem has "echoes" of Herbert's is not so important, though it is possible, as that the comparison displays a similarity of interest and expression between the two poets.

The Passion. This is a companion piece to the "Nativity Ode," composed in the same meter as the "Ode's" proem, and attempting for five of its eight extant stanzas to recreate the "Ode's" inspiration. Failing this, it falls into silence. Its style resembles those of Giles Fletcher, Sylvester, and Francis Quarles. Milton's admiration for the Spenserian tradition can also be seen in its portrayal of Christ as an Herculean hero "tried in heaviest plight/Of labors huge and hard, too hard for human wight," and in its specific reference ("Cremona's trump") to Vida's Christias, a poem the Spenserians admired greatly.

The poem's first conceit is doubtless derived from the proem of the "Nativity Ode":

He sovereign Priest, stooping his regal head
 That dropt with odorous oil down his fair eyes,
 Poor fleshly Tabernacle entered,
 His starry front low rooft beneath the skies,
 O what a Mask was there, what a disguise.³⁷

The Tabernacle here is, of course, the "darksome House of clay" from the "Nativity Ode." This conceit is a more successful exploitation of the paradox of the Incarnation than Milton managed in the "Nativity Ode," and it can be said to be Metaphysical in the manner of Crashaw. In its elaboration of the image of Christ entering a building and its use of "odorous oil," the conceit appears to emphasize the sensual aspect rather than the logical (which makes it seem a Spenserian conceit), but really the emphasis lies on the idea expressed in the last line, that this appearance of Christ as a man is only a "disguise." This is Warnke's "multiple realities of earthly experience are always melting together to emerge in a new combination in the hard unity of art" (see Chapter I, p. 19), which makes the conceit Baroque, not Renaissance. I place it with Crashaw's sublimation of the Italian Baroque art of Marino, who used hyperbole and conceit that were "sensuous and decorative" (see Warnke, Chapter I, p. 20).

Milton will not abide in the paradox of Incarnation long, for the Passion is his subject. The Incarnation, as Roscelli shows,³⁸ is more amenable to the purposes of the conceit, since it is itself symbolic of the future events it brings and the past prophecies it fulfills; the Passion is dramatic, and it demands a more immediate and emotional expression. This is accessible to the Metaphysical poet, who details his personal dialectic with God's will while celebrating the event, as Donne does in his Holy Sonnet that begins,

Spit in my face yee Jewes, and pierce my side,
 Buffet, and scoffe, scourge, and crucifie mee,
 For I have sinned, and sinned and onely hee,
 Who could do no iniquitie, hath dyed.³⁹

But Milton's concern with self is not so much like Donne's concern for salvation through faith as it is a charging of the will towards Broadbent's "salvation through action": he wants to rhapsodize himself into a mood in which he can compose another gift for the "most perfect Hero." He keeps dragging himself back by the scruff of the neck: "For now I to sorrow must tune my song (7) . . . These latter scenes confine my verse (22) . . . Befriend me Night (28)."

Finally he is able, at Stanza VI, to begin his poem. The next three, the final three verses, begin with his exhortation to "See, see." Stanza VI places the poet at Chebar and takes him to Jerusalem; Stanza VII contemplates the Holy Sepulchre, and Stanza VIII, abandoning specificity, opens itself to any and all "Mountains wild" where grief may have its cry. One could say, with Martz,⁴⁰ that these verses attempt a composition after the manner of the Catholic meditation, the exhortation to "see" marking the beginning of a process whereby a specific, concrete thing is made present to the memory. This would make a typical Metaphysical distribution. Such a course of pointing to the Metaphysical qualities of the poem is greatly aided by the conceit which occupies Stanza VII:

Mine eye hath found that sad sepulchral rock
That was the casket of Heav'n's richest store,
And here though grief my feeble hands up-lock,
Yet on the soft'ned Quarry would I score
My plaining verse as lovely as before;
For surely so well instructed are my tears,
That they would fitly fall in order'd Characters.⁴¹

Another conceit at line 33 must be held to be a part of this one: "The leaves should all be black whereon I write,/And letters where my tears have washt, a wannish white." The conceit in Stanza VII is a true Metaphysical conceit. The action of writing an epitaph on a tombstone is compared to the writing of sacred verses. The "common place" between

them is the grief which informs both. The poet's tears soften the rock of the Holy Sepulchre and enable it to take the characters, the transformed tears of the poet. Each term retains its separate identity while yet joined to the other, and the relation between them is logical, rather than sensuous or emotional. Filling the entire stanza, the conceit is structural as well as rhetorical in its context. It has, moreover, a Metaphysical counterpart in Crashaw's poem "Upon the Death of a Gentleman," written in 1633:

Eyes are vocall, Teares have Tongues,
And there be words not made with lungs;
Sententious showers, o let them fall.
Their cadence is Rhetoricall.^{42, 43}

The last verse of the poem contains a conceit less purely Metaphysical:

Or should I thence hurried on viewless wing,
Take up a weeping on the Mountains wild,
The gentle neighborhood of grove and spring
Would unbosom all thir echoes mild,
And I (for grief is easily beguil'd)
Might think th'infection of my sorrows loud
Had got a race of mourners on some pregnant cloud.⁴⁴

This conceit contains an allusion to the Greek legend of Ixion, who embraced a cloud which Zeus had caused to resemble Hera, and on it begot the race of Centaurs.⁴⁵ Its mixture of "Donnish" ingenuity with the gods and goddesses Carew claimed⁴⁶ Donne had exiled from poetry, demonstrates Milton's eclecticism at this point in his development, and shows once again that the Metaphysical was but one strain among many that produced his manifold symphony. Here we need to know the myth or we may miss the conceit. The poet compares his "begetting" of grief on the "gentle neighborhood" with Ixion's begetting of the Centaurs on the Hera-like cloud. Milton leaves us to sort out the logical connection that each is a "beguil'd" fancy, the one as fantastic as the other. The two terms

interpenetrate yet remain separate (once we have sorted out the logical connection), and the relation is logical between them. Like the previous one, this conceit is both rhetorical and structural, but only in the context of a single stanza.

"The Passion," in its last verses, passes the tests for the Metaphysical conceit and those of distribution, but its style is not the plain style, and its Metaphysicality is not everywhere present.

On Shakespeare. Tillyard⁴⁷ says that of all Milton's poems this is the only one that can be called Metaphysical. The poem concentrates for its entire length (except for the two lines on memory and fame) on the elaboration of a single conceit, although the first six lines might be considered a preparation for the "real event." Addressing Shakespeare, Milton says:

Thou in our wonder and astonishment
Hast built thyself a livelong monument,
For whilst to th'shame of slow-endeavoring art,
Thy easy numbers flow, and that each heart
Hath from the leaves of thy unvalu'd Book
Those Delphic lines with deep impression took,
Then while our fancy of itself bereaving,
Dost make us marble with too much conceiving;
And so Sepulcher'd in such pomp dost lie,
That Kings for such a tomb would wish to die.⁴⁸

Leishman⁴⁹ explains that Shakespeare possesses in his readers a whole series of funeral monuments, one in each reader, because their admiration of his works transforms them into statues, within each of which, as in a tomb, his lines are buried. The process by which Shakespeare's readers are transformed through reading to "conceiving," from "conceiving" to immobilized astonishment is compared to the process by which admiration for a man passes to building a pyramidal monument after his death. The two terms retain their separate identities while joined; they are related logically rather than sensuously or emotionally, and the conceit is both

a rhetorical figure and structural device. It may thus be said to be Metaphysical. Its antecedents in Jonson's lines in the 1623 folio of Shakespeare's works--

Thou art a monument without a tomb,
And art still alive while thy book doth live
And we have wits to read and praise to give.⁵⁰--

and in William Browne's epitaph to the Countess of Pembroke (1621)--

Marble piles let no man raise
To her name: for after days
Some kind woman born as she
Reading this like Niobe
Shall turn marble, and become
Both her mourner and her tomb.⁵¹--

must not lead us to disqualify the conceit by placing it outside the confines of the Metaphysical region. Both these conceits are Metaphysical too. Jonson experiments in the Metaphysical style: his song "That Women Are But Men's Shaddowes" is a Metaphysical paradox or riddle, and there is an elegy whose ownership by Jonson or Donne is yet disputed. Browne, while he was a Spenserian, also exercised at times an ingenious wit along with many of his school fellows, Milton among them.⁵² Moreover, Milton elaborates this conceit in a more ingenious and extended way than does either Jonson or Browne.

The poem's distribution resembles that of argument, containing as it does, a thesis that Shakespeare needs no pyramid, and a justification of why that is so.

What must give us pause in assigning this poem to a Metaphysical development in Milton is its style. The heroic couplet is a favorite verse form with the "Sons of Ben," while its diction ("Star-ypointing") is occasionally Spenserian (most editors point out that the "y-" form is false archaism when used in the present progressive). The diction may have been carried over from Browne, who as Carey and Fowler remind us,⁵³

calls English poets "sons of Memory" in a passage in which he regrets that no "pyramis" whose top should "seem the stars to kiss" has been built to commemorate Spenser.

We have a poem, then, whose style is an impure mixture of the plain style of Jonson and the Metaphysicals and of the more elevated style of the Spenserians. This "amalgam" of contemporary features seems to be complicated even more when we consider that it is a Petrarchan notion that admiration can turn one into stone.⁵⁴ Clearly Milton combines the traditional with the contemporary in a most peculiar and personal way, and without being a slave to either "influence," uses them both to create something new.

On the University Carrier. The poem has Death as a prosopopeia and raises to that a conceit in which Hobson's journeys from the Bull Tavern in London to Cambridge are likened in their precariousness to man's dodging with death on the "journey of life":

Here lies old Hobson, Death hath broke his girt,
And here, alas, hath laid him in the dirt,
Or else the ways being foul, twenty to one,
He's here stuck in a slough, and overthrown.
'Twas such a shifter, that if truth were known,
Death was half glad when he had got him down,
For he had any time this ten years full,
Dodg'd with him, betwixt Cambridge and the Bull.⁵⁵

Attaching itself to the tail of this conceit with the lines, "And surely, Death could never have prevail'd,/Had not his weekly course of carriage fail'd," is another conceit which compares the progress from sickness to bed, from bed to death with that from weariness to bed, from bed to sleep. This conceit is more closely elaborated than the first and details the correspondences between night and death, the chamber and death's room, the boots and man's "motor" capacities for travelling "life's highway," light and vital essence, supping and "tasting experience," and retiring

to bed and dying:

But finding him so long at home,
 And thinking how his journey's end was come,
 And that he had taken up his latest Inn,
 In the kind office of Chamberlain
 Show'd him his room where he must lodge that night,
 Pull'd off his boots, and took away the light:
 If any ask for him, it shall be said,
 "Hobson has supt, and's newly gone to bed."

Both conceits are peculiar in their dependence on prosopopeia, a device used by Metaphysical poets, but used usually in a slightly different fashion. Donne's Holy Sonnet "Death be not proud"⁵⁶ employs the device, for example, but addresses Death directly, conducts a vehement, dialectical, dramatic colloquy with it, whereas Death in Milton's poem is never addressed directly, nor is his visit "dramatically dialectical" at any point.

An additional peculiarity of the first conceit is that it breaks down into two-line witticisms that, while they are subordinate, have a life of their own. Each of them, one in each pair of the first six lines, "pays us with clinches upon words, and a certain clownish kind of rail-lery,"⁵⁷ a practice Dryden (from whom we quote) condemns as "Clevelandism." In the first line, the poet "clinches" on the word "girt," in the fourth "slough" and "overthrown," in the fifth "shifter," in the sixth "down," and in the seventh "dodg'd." The relation of this kind of wit to a more recognizably Metaphysical wit is explained by Ruthven:

It stands in much the same relation to Donne's poetry as Petrarchism does to Petrarch, for in the mannerisms of Clevelandizers and Petrarchizers alike we are able to detect the manners of another and greater poet. Whereas Petrarchizers codified Petrarch's vocabulary and ignored his spirituality, Cleveland played down the impassioned element in Donne and intensified the wit, perhaps inevitably, for . . . the moment the intellect was called to the aid of the emotional, it became possible to create imagery by formula. Cleveland's formula was one of erudite whimsicality verging on the grotesque. As a decadent (in the strictly literary sense of the word) he made the Metaphysical style the subject of his poetry and treated each poem as an occasion for a display of wit.⁵⁸

The first Hobson poem's conceits are too slippery to undergo the tests for Metaphysicality we set up in Chapter I, but their relation to the practices of the Metaphysicals is made amply clear by Ruthven's remarks. The poem's distribution is typical of the Metaphysicals, and the conceits are co-extensive with the poem's length. The style is plain, if more in Jonson's manner than Donne's, the poem being written as many of Jonson's epigrams were in decasyllabic couplets.

Another on the Same. This poem is even more in Cleveland's manner than the first Hobson poem. It has four large conceits (3-6, 7-14, 21-26, and 29-34), three of which break down like the first conceit in "Hobson I" into a series of two-line witticisms. These witticisms reveal themselves, as Parker says,⁵⁹ to be paradoxes, or more accurately, word-play, paronomasia, posing as paradoxes. There are besides separate couplet groups containing witticisms at ll. 15-16 and 17-20.

The first conceit--

So hung his destiny never to rot
While he might still jog on and keep his trot,
Made of sphere-metal, never to decay
Until his revolution was at a stay.⁶⁰--

compares essences: Hobson's essence was to move, to "revolve" from London to Cambridge; the essence of the spheres is also to move. Since for the spheres their fidelity to their essence guarantees perpetuity, so perpetuity is Hobson's so long as he is true to his essence. The two disjuncts retain separate identities, are logically related, and the conceit is structural to the extent that, along with others, it wholly determines its context.

The next conceit is an abstract expansion of the first:

Time numbers motion, yet (without a crime
'Gainst old truth) motion numbered out his time;
And like an Engine mov'd with wheel and weight,

His principles being ceast, he ended straight.
 Rest that gives all men life, gave him death,
 And too much breathing, gave him breath;
 Nor were it contradiction to affirm
 Too long vacation hast'ned on his term.

Each of these four couplets contains a Clevelandism, but the conceit as a whole is unified, being based on the same motion-essence idea as the first conceit. It passes the Metaphysical tests. So with the two remaining conceits, both of which are built up out of couplets containing separate witticisms, both of which are expansions of the motion-essence idea.

Like its companion, the poem is written in plain style and has a typically Metaphysical distribution.

An Epitaph on the Marchioness of Winchester. The style of this epitaph is again the plain style of Jonson. The poem is written in octosyllabic couplets, as were many seventeenth-century epitaphs. Like them, too, the epitaph contains a terse, epigrammatic wit that is blended with tenderness, and which is perhaps wit of a different order than the Metaphysical variety. Most of the poem's "conceits" are of this Jonsonian order, and Leishman⁶¹ suggests that the octosyllabic couplet acted as a restrainer for its users, a proof against Metaphysical funeral wit, which is most often written in decasyllabic couplets (as witness the two Hobson poems). An example of this Jonsonian wit comes at line 46:

Gentle Lady, may thy grave
 Peace and quiet ever have,
 And after this thy travail sore
 Sweet rest seize thee evermore,
 That to give the world increase,
 Short'ned hast thy own life's lease.⁶²

Another such passage, however--

And now with second hope she goes,
 And calls Lucina to her throes;
 But whether by mischance or blame

Atropos for Lucina came,
And with remorseless cruelty,
Spoiled at once both fruit and tree.--

leads directly into a conceit we can justly call Metaphysical:⁶³

The hapless Babe before his birth
Had burial, yet not laid in earth,
And the languisht Mother's Womb
Was not long a living Tomb.

The womb-tomb image is an essentially Metaphysical image: both terms retain separate identities, they are logically related by paradoxical function (birth and death having similar processive features from body to spirit, spirit to body) and by a kind of Metaphysical analogy implicit in the very letters of the words, womb and tomb. This last was just the sort of analogy Metaphysicals delighted to hit upon, a proof that God as Logos was present as hieroglyph in the very language of sublunary creatures. Then, as if to back away from the grotesque, hard-edged quality of this Metaphysical conceit, Milton gives a tender simile in the manner Crashaw adopted from the Italian madrigals:⁶⁴

So have I seen some tender slip
Sav'd with care from Winter's nip,
The pride of her carnation train,
Pluck't up by some unheedly swain,
Who only thought to crop the flow'r
New shot up from vernal show'r;
But the fair blossom hangs the head
Sideways as on a dying bed,
And those Pearls of dew she wears,
Prove to be presaging tears
Which the sad morn had let fall
On her hast'ning funeral.

This passes all the tests for the Metaphysical conceit but has a quality of softness, tenderness, and sensuality (not only pictorial but tactile as well) not often present in the more purely Metaphysical conceit.

Thus this poem, whose distribution cannot be said to be typical of Metaphysical poetry, is a Jonsonian epitaph, sharpened by one Metaphysical conceit which is then softened by another to bring the poem

back to the simpler, less intense Jonsonian level.

On Time. This small poem is not unadulterately Metaphysical as a whole, except as it answers Helen Gardner's criterion of being "fine and wittie."⁶⁵ Three details, however, ought to be commented on.

The first is that the sub-title indicates that the poem is "to be set on a clock-case."⁶⁶ This makes the first lines an emblematic conceit:

Fly envious Time, till thou run out thy race,
Call on the lazy leaden-stepping hours,
Whose speed is but the heavy Plummets pace.⁶⁷

Here we have an abstract compared to a concrete, each retaining its separate identity, one related to the other logically. The conceit is, however, only a rhetorical figure, not a structural device, as well.

The second detail comes in the next line: "And glut thyself with what thy womb devours." Paradoxically, the womb of Time, from which issue her progeny, is also the mouth by which she ingests things (perhaps also her progeny?). Or, alternately, Time devours the hours, which themselves ("products of the womb" being shortened to "womb") devour temporal things. If either of these speculations is correct, this is a recurrence of the Metaphysical womb-tomb conceit found in the Winchester epitaph, and it is an extraordinarily compact instance of it.

The third detail to be noted is the poem's vehement, rhetorical tone, which, though it has Elizabethan antecedents in poems about time (notably in Shakespeare), was a typically Metaphysical note. We have already mentioned Donne's "Death be not proud" in this connection, and it should be noted that in both poems the figure addressed is vanquished by turning his sword in on himself, and that the strength and tautness of the poems' structures, achieved, as it were, by an assertion of the

will, are the correlative of the poems' theses that we have control over time and over death.

Upon the Circumcision. Here is a poem on a subject which, like the Incarnation, is basically symbolic. Christians regarded Christ's circumcision as a symbol of His Crucifixion; both were fulfilments of the Old Covenant; both were necessary for the efficacy of the New; and while the one was a death, the other was a kind of death, a cessation of the vital powers through symbolic castration. We might expect, then, in its celebration of a symbolic event, that the poem would be Metaphysical. We are not disappointed in that expectation. At the poem's center lies this conceit:

Now mourn; and, if sad share with us to bear
Your fiery essence can distill no tear,
Burn in your sighs, and borrow
Seas wept from our deep sorrow.⁶⁸

The fiery essence of the angels "burns" and evaporates the tears of the speaker (and his hearers), thus "borrowing" them, just as the sun burns and evaporates the water of the sea. The two disjuncts retain their separate identities, they are logically related, and the conceit is structurally functional in its context. Leishman⁶⁹ finds a Metaphysical antecedent in Donne's conceit from "A Valediction of weeping":

O more then Moone,
Draw not up seas to drowne me in thy spheare,
Weepe me not dead, in thine armes, but forbear
To teach the sea, what it may doe too soone.⁷⁰

The poem contains, in addition, intensifiers at ll. 10-11 ("He, who with all Heav'n's heraldry whilere/Enter'd the world, now bleeds to give us ease") and at ll. 24-28 (Christ now feels a "wounding smart" but will "ere long" feel "huge pangs and strong" at a place "more near his heart"), which greatly enhance the Metaphysical flavor of this piece.

The first of the intensifiers has also the paradox (a figure which as we said above sometimes takes on the functions of the Metaphysical conceit) of the Old Law of justice ("bleeds") and the New Covenant of mercy ("ease").

The form, two fourteen-line stanzas with long and short lines mixed in, is an exact reproduction of the stanza Petrarch used in his Canzone to the Blessed Virgin.⁷¹ This extends the poem's distance from the Metaphysical form, perhaps, but two features bring it correspondingly nearer. There is, first, a five-line invocation before we come to an imperative ("Ye flaming Powers . . . No Mourn"). Second, both stanzas are single sentences (except for the first two lines of the second). These features make for a closely-woven, logically-articulated verse paragraph, which in its taut control emphatically resembles the demanding periodic, plain style of the Metaphysicals. This cross between Italian models (the delayed imperative is a device Milton may have learned from Della Casa) and a demanding personal idiom suggests that the style is a "kind of sublimation of the art of the seventeenth-century Spenserians, such as Giles Fletcher,"⁷² who added to Spenser's liquid allures a Metaphysical intensity and wit (the result is something far more original than a mere "mixture," of course).

On the Death of a Fair Infant Dying of a Cough. Critics agree⁷³ that the many conceits in this poem are not Metaphysical but Elizabethan; they are, as are those in the "Nativity Ode," in the "Ovidizing" manner of Shakespeare and Marlowe. The conceit that Winter--

. . . being amorous on that lovely dye
That did thy cheek envermeil, thought to kiss
But kill'd alas, and then bewail'd his fatal bliss.⁷⁴ --

is Milton's adaptation of Shakespeare's figure of the boar in Venus and Adonis (l. 1110), who "thought to kiss [Adonis], and hath killed him so."⁷⁵

Milton's lines lead him directly into a mythopoesis involving Aquilo and "th'Athenian damsel" that is like Marlowe's made-up myths in Hero and Leander. The poem details conceit after conceit of this sort, mixing classical myth with consolation in a way that is typical of Spenser or of Renaissance poets in general.⁷⁶

There are two conceits, however, that invite our attention.⁷⁷

The first comes in Stanza V:

Yet can I not persuade me thou art dead
Or that thy corse corrupts in earth's dark womb,
Or that thy beauties lie in wormy bed,⁷⁸
Hid from the world in low delved tomb.

This conceit is actually composed of two separate paradoxes, united by one central idea. The first forces corruption up against fertility, a corpse in a womb. The second places beauty in a bed, not of an admirer, but of worms. The conceit as a whole is a variant of the womb-tomb comparison met with above. Roscelli⁷⁹ finds that the conceit, in dealing with the "dichotomous nature of death," is reminiscent of Herbert's poem, "Death":

Nothing but bones,
The sad effect of sadder grones:
Thy mouth was open, but thou couldst not sing.

.....

But since our Saviors death did put some bloud
Into thy face,
Thou art grown fair and full of grace,
Much in request, much sought for as a good.

For now we behold thee gay and glad,
As at dooms-day;
When souls shall wear their new aray,
And all thy bones with beauty shall be clad.⁸⁰

These lines of Herbert make a Metaphysical inversion of the values normally assigned to death and life, so that death now becomes a normative, cohesive agent, life a dissociative one.⁸¹ This inversion is what gives the following mythic conceit from Milton's poem a Metaphysical tinge:

Wert thou some Star which from the ruin'd roof
 Of shak't Olympus by mischance did fall;
 Which careful Jove in Nature's true behoof
 Took up, and in fit place did reinstall?⁸²

Here the progress from pre-existence to physical life and back again is compared to a star's fall from its proper place in the heavens, and Jove's corrective replacement of it there. The conceit passes the Metaphysical tests, except that, as with the pregnant cloud conceit in "The Passion," it invokes the gods and goddesses Donne had exiled from poetry. Its use of the Metaphysical inversion of life's cohesiveness and death's dissonance, as it were, "makes up" for this difference.

Except for these two conceits, however, the poem cannot be called Metaphysical. Its style is again the Spenserian style of Giles and Phineas Fletcher, and its seven-line stanza, like that of the proem to the "Nativity Ode" and "The Passion," is a duplicate of a stanza Phineas Fletcher used in some obscure verses addressed to "Eliza."⁸³

There are, then, only nine lyric pieces by Milton that have Metaphysical elements. Of these, only four, "On Shakespeare," the two Hobson poems, and "On Time," are replete enough with Metaphysical elements to deserve the name. "On Shakespeare" is stylistically a cross of Jonsonian prosody with false touches of Spenserian archaism. The Hobson poems are Metaphysical at one remove: they are composed in the manner of the Cambridge wits, a group that included Cleveland. "On Time" has Metaphysical features which are tangential to its true character, but they are powerful enough in the little space of this poem to shake the poem to their order.

Three poems, the "Nativity Ode," the Winchester epitaph, and "Fair Infant," display features like poems of the late Elizabethan era,

which imitated the highly-colored and conceited style of Ovid. There are conceits in each of the three poems which begin as Ovidian "imitations," but which garner in their development some of the characteristic Metaphysical flavor by virtue, no doubt, of participating in the seventeenth-century sensibility.

All the poems discussed here are occasional pieces; many of them are epitaphs or epigrams. The wit in these latter poems is that of the great epigrammist, Ben Jonson, being more restrained, more tender, more traditional than Metaphysical wit. Reflecting the development of the elegy in the seventeenth-century towards including in its compass both love poetry and satire, Milton's epigrammatic conceits are highly sensual and sometimes self-gulling. Occasionally one of them breaks through its restraining verse-fetters and exploits the seventeenth-century formula for speaking of sacred love in profane terms, and employs the century's physical apprehension of spiritual death, acquiring by the way, features that can be described as "metaphysical."

The "Nativity Ode" demonstrates with special clarity that Milton's Metaphysical strain is just that: it is not, as in Donne, a constant melody; it is rather a motif heard briefly in a Spenserian madrigal. Milton's prosodic ear was more attracted to the cadences of Jonson, the Fletcher brothers, and the Italian masters of the previous century than it was to the plainsong of Donne.

Milton's Metaphysical conceits turn on paradox. They involve the opposites of body and spirit, time and eternity, personal and universal. Each of these paired opposites is in some way a version of the great Metaphysical (and metaphysical) problem of the Many and the One. It is in terms of this problem that we may connect Milton directly to the Metaphysical poets, especially with Herbert. For it is in Herbert's

poems that we have discovered some fairly exact Metaphysical parallels with Milton's poems, and it is Herbert whose concern to integrate his will (the individual from out the Many) with that of God (the One) most closely resembles Milton's recurrent concern in his poetry to overcome temptation and return to God's bosom. Like Herbert's workings through rebellion, Milton's temptations are not simple rejections of what he does not know; they are resolutions by paradox, knowledge grasped before rejected.

Chapter III

The Intensifier Effect

The previous chapter demonstrated that the intensive definition of Metaphysical poetry has a limited application to Milton's poems. Only a few poems, all of them occasional lyrics, fit the pattern. Those occasional lyrics which are most Metaphysical in spirit, the "Nativity Ode," "The Passion," and "Upon the Circumcision," are Metaphysical not really because of their stylistic features, but because their occasional nature allows them to use the time intensifier. The occasions they celebrate can be seen as points which concentrate in themselves large tracts of past and future time, thus rendering the present radically intense: the occasion is, quite simply, symbolic, and therefore, it easily admits of metaphor. But each of those three poems also employs the preachable intensifier and the space intensifier as well, although this is not so readily accessible. The "Nativity Ode" provides the best illustrations of this point,¹ and by considering it we may come to see how the effect allows Milton's lyrics as a group to penetrate further into the "metaphysical" region. Then in turning to the longer poems, we shall not seem to have forgotten the lyrics. The treatment that follows of the "Ode" is deliberately close because it is to be used as a pattern for the remainder of the chapter; some readers will doubtless find it over-subtle, or too-forceful in its attempt to see "metaphysical" elements in the "Ode," but I feel the treatment justifies itself in purely structural terms as an entrée into the "metaphysical" in Milton's larger works.

Milton begins the "Ode," "This is the Month, and this the happy morn," and he gives us immediately a fastening down on time from the more general "Month" to the precise "morn." The next lines explore the future implications of the event now precisely placed in time. Christ, the infant, brings redemption from heaven as if it were an object (actually it is His infant body), which, though small, contains immensity in it. Milton then embraces, as with his other arm, past time to the bosom of the present, telling us that this birth was foretold by "the holy sages" of the Old Testament. He complicates this enclosure of time into a small point by imagining himself present at the Incarnation, although for him it is in the past. Milton is really "present" only at a Christmas Day, which could be called the "typological point" along the unrolling path, at which the ball of time yearly puts down the imprint of the Incarnation. Moreover, the poem is being written at dawn, a point at which time is suspended, for the Sun's team has not yet gone out to pace the heavens, and the squadrons of the "spangled host" still stand immobile, watching. The poem itself, then, is presented as if it occupied only a flashing point in time, although it is long and elaborate; it, too, is radically intense. Meanwhile, at the still moment, night's apogee and the winter's too (another intensifier), the stars are so intent on "influencing" the location of the birth that they will not leave with the coming of light, or by Lucifer's command. The sun pauses, stopping time and light, for a new "sun" has arisen so intensely bright that the old order of time will presently be replaced by eternity.

The birth of Jesus is enough by itself, though small in human terms, to close off the "Winter wild" of past time, in which man worshipped idols of nature's fertility, rather than the author of fertile beneficence. This is accomplished with the snow, winter's intensest re-

presentative, which falls as a garment covering shamed Nature's sin. To further reassure Nature, Peace strikes a universal peace, spatially dispensing a metaphysical entity through the sea and land. This peace is also temporal, and its duration (the Pax Romana) corresponds to Christ's life span. The poet focuses down on the manger spatially, but from that intense space, ripples of power extend to the whole Middle East, the original (and therefore most intense) region of world history, and these eventually reach the circumference of the entire globe, a successive enlargement of the original enclosure.

Moving to the shepherds in their meadows, Milton identifies Christ with their god Pan, telescoping a past myth, a "shadowy type,"² into a present truth. The shepherds are visited by a heavenly choir into which the poet projects himself temporally and spatially as one of its angel members. Nature, hearing the song, knows it will unify the now-separate earth with Heaven, effecting a spatial union in which time will be absorbed into eternity. The music is telescoped with that heard at the creation, this birth another such origin, and the poet says that if we could hear it as present, it would telescope time further by "fetching" back the Age of Gold, that original, best time from which all things decayed. The Golden Age is implicitly telescoped with the pre-lapsarian Paradisal period, for as it comes on, sin melts, vanity sickens and dies, and man's earthly mould is exposed to the air, having formerly been covered with "lep'rous" sin. This is an operation of diminishment in time, space, and substance: what is good is original, free from time's ill effects; it is as if strictly held in space, and it is unadulterated with enclosing, adhering evil. Moreover, as the Golden Age comes on, Hell passes away as a place and as a reality; its dark, great houses, enclosures of infernal order,³ are now exposed to all space, all

light. So, correspondingly, Heaven's mansion, an enclosure of divine order, opens its gates to free Heaven's now-expanding goodness into all space, all time, beginning first with the descent of Truth, Justice, and Mercy, material manifestations of the metaphysical whole encapsulated separately in them. These three open a channel from Heaven, as it were, which widens immediately and vastly when they alight on earth; a small thing, intense, dilates to fill immensity.

At Stanza XVI, Fate reprimands this futurity. First those already "y-Chained in sleep" must be awakened by the "trump of doom," which echoes fate. This "trump" calls forward the Judgement in the version of God's descent to Sinai to give the Ten Commandments: here are telescoped two law-giving sessions of God's holy court. Only by including all the events of time between creation and the final resurrection of all souls can our "bliss" be "full and perfect": temporal intensity is a Christian necessity. Till this be done, the poet confines himself to the present effects of the birth, the most dramatic of which is the Infant's binding of "the old Dragon" in "straiter limits." His sway is reduced by half, a reduction in space of a metaphysical kingdom.

This constriction is intensified by an opposing dilation. Christ, the silent babe, who is yet Logos, silences the oracles. These oracles inhabit caves, cells, springs, the limited enclosures of the old order. The lars and lemures of these enclosures, further enclosed in urns and altars, groan as they die by entering space through the sweating marble of their monuments. The old gods come out from their temples. Ashtaroth, whose two previous "batterings" are telescoped to this third, comes out from her doubly-enclosed space (first tapers, then shrine); Moloch flees his enclosing shadows; Hamon is pressed out as his horn

shrinks; the Egyptian trio, "shadowy types" of the Holy Family, flee in dog-like haste. Osiris, we are told, is no longer enclosed in his "Memphian grove," nor in his more constricted chest, nor in his ark: he is driven from these enclosures into space, as are the other gods, and thence to the infinite space of profoundest Hell, a last and paradoxical enclosure.

The hand of the Infant stretches over all Judah, his eyebeams commanding this flight of pagan gods. Again, much proceeds from little: his hand, though small, has infinite reach; his eyes, though small, command all quarters. As the sleepy sun rises, only now awakening, the gods are reduced to shadows, substance withdrawn, and all troop to jail in Hell. Other "shadowy types," that had substance in superstitious times before Christ's birth, slip away less precipitously, as being less separate from truth, more lingering in after times: the ghosts go to their several graves, the fairies fly after the night's steeds. The sun's rise, a "dilation," makes more intense the corresponding retraction of the shadows, and their constriction imparts a complementary intensity to the sun's rising.

As the Son's eyes close in sleep, and the sun's open in light, the poet decides to end his song. Although it was sung during the suspended moment at night's apogee, it has been "tedious," time-consuming, and although it has been elaborate and leisurely, the poet has rushed with it as a gift (an object which is like the redemption the Babe brought from above) to "prevent" the "star-led wizards." Each of these oppositions works so as to intensify its two elements by alternate constriction and dilation. The poet's wakeful watch, like that of the stars and angels in station over the manger, has triumphed over time and space.

The alternate constrictions and dilations detailed here are characteristic features of Baroque literary art, Metaphysical and Miltonic alike. Roy Daniells in his study of Baroque form in literature cites as Baroque an "expressiveness shrouded by varieties of simultaneous implications [which makes precisely for intensity], by the alternate opening up of vistas and summary convergence of meanings to a single point."⁴ Three further characteristics of Baroque art (transferred from Wölfflin's account of visual art) provide us with a more precise theoretical base for the intensifier effect.⁵ First, Baroque art represents a change in organization from Renaissance art; this change is that from organization by co-ordination to organization by subordination, the subordination of details to a central theme. Second, following from the first, Baroque art takes on a looser form than Renaissance art, often that of a spiral. The spiral form makes circular repetitions, but corresponding points on the circle do not coincide, since the second point is higher than the first. (Note the relation of this to the frequent Miltonic habit of proceeding from "shadowy types to truth.") This form corresponds exactly to the frequent Baroque theme of aspiration, and the problems the Baroque artist attacks are those he can solve in a completion of the spiral pattern beyond the limits of his "canvas." Third, following from the other two, the Baroque artist intensifies some portions of his "canvas" to create the maximum effect at a single point. He may, for example, paint a flat ceiling to look like a dome from a single point, so that the picture on it looks distorted from elsewhere. Or he may paint a scene where the elements are organized around a central figure and radiate its implications. In the extreme case, this last tendency leads to a picture like Rembrandt's self-portrait, in which the partially-profiled bust is in the near dis-

tance, the background shadowy in chiaroscuro. This is a painting which is all foreground. The bust must announce the painting's total implication. Such a procedure if followed in poetry leads to a wholly personal view of the universe such as we get from Donne's religious meditations or Herbert's spiritual struggles. For Milton these categories translate easily into the context provided above by the "Nativity Ode," first, as alternate constriction and dilation of time and space, as momentary stays in the intense foreground of time and space, and second, as aspiring recessions from the foreground. The first category is a use of the time and space intensifiers; the second is a use of the preachable intensifier ("brightness beyond brightness"), or, alternately, it is a use of the time intensifier in the guise of typology.

A further and more nearly literary theoretical base can be found in Ramism. The Ramists insisted on the axiom that individual terms or things constitute "arguments," insofar as they have "relateableness."⁶ According to Tuve, this allowed Metaphysical poets to lay "a great stress on the capacity of 'specials' to state 'generals,' . . . [to lay] an emphasis upon the power of an image to convey a concept, the power of a particular to 'say' or make manifest a universal."⁷ Thus Herbert, in the example given in Chapter I, can look at a church floor and derive from it a more general, more moral meaning. Sir Thomas Browne, as near a Metaphysical prose artist as there ever was, applies this to the self, arguing that what specifics there are in the self can "say" a general:

I could never content my contemplation with those general pieces of wonder, the flux and reflux of the Sea, the encrease of Nile, the conversion of the Needle to the North, and have studied to match and parallel those in the more obvious and neglected pieces of Nature, which without further travell I can doe in the Cosmography of my selfe; wee carry with us the wonders we seeke without us: There is all Africa and her prodigies in us; we are bold and adventurous pieces of nature, which he that wisely

studies learns in a compendium, what others labor at in a divided piece and endlesse volume.⁸

It was, then, perfectly orthodox and thoroughly within the seventeenth-century sensibility to make a rapprochement between the micro-cosmic self and the macrocosmic universe in the way we describe here.⁹ Browne legitimatizes the new concern with the self, evinced first during the late Renaissance in English humanism. The Puritan influence augmented this already-strong tendency because the Puritan had constantly to check himself by introverted meditation to find whether his conduct accorded to that of one of God's elect. The doctrine of election, incidentally, had been incorporated into official Anglican theology fifty years before the turn of the century. Both secular and religious influences led men to see their efforts at introverted meditation as literary, for the state of each man's individual soul could be seen as representative for all Christians, and therefore of worth to them. Milton no less than Donne or Herbert thought his personal experience in this matter worth the perusal of the public. Daniells, in setting out some differences between Milton and Spenser, says: "Milton tends much more strongly than Spenser to unify and universalize the situations in which he deals; he sees in his own problem the problem of all the English saints, or of the entire Church, or mankind at large; his disappointment over Mary Powell is the occasion for a general treatise on divorce, and so on. At the same time his emotions are more violent. . . ."¹⁰ The reason for the Ramist (and Milton was a Ramist) and Metaphysical acceptance of the axiom that "specials" can state "generals" is that "'specials' are thought of as 'generals' cut up into more or less quantitative pieces."¹¹ This is why Donne could say in Satyre V:

. . . If all things be in all,
 As I thinke, since all, which were, are, and shall
 Bee, be made of the same elements:
 Each thing, each thing implyes or represents.¹²

Of additional importance to Milton was the memory system Ramists taught. In it whole subjects were laid down in diagram form, the great points at the top, their tributaries at the bottom, so that the whole subject could be seen at once. There is extant such a memory diagram of the life of Cicero. We retain the remnants of this system in our modern diagrammatic outlining methods. The spatial emphasis this memory method lays seems to have affected Milton's imagination radically. Marjorie Nicolson is fond of quoting from Masson that "Shakespeare lived in a world of time, Milton in a universe of space."¹³ This is perhaps not quite true. Milton lives in a universe of space-time, for he sees time spatially and space temporally (as motion), as our examination of the "Nativity Ode" makes clear.

The use Milton makes of the intensifier effect in the "Nativity Ode" is paradigmatic. In it are presented motifs that later recur in Paradise Lost, Paradise Regained, and Samson Agonistes: meditation that intensifies a present moment by including in it the past and the future; a suggestion that such an intensified time constitutes necessary knowledge, especially when it includes an account of the origin of any event; a use of what Keats was to call "stationing;"¹⁴ a sense that a figure or object is the sum of everything, that much for mankind depends on a single man, that all depends precariously on little; a use of space that alternates from constriction to dilation; a use of panoramas, both of space and time; a use of progressions such as that from "shadowy types" to truth, of dream to reality, in a way that suggests the upward movement of a spiral; and finally, a heavy insistence on the necessity for the indi-

vidual to internalize and "metaphorize" space, time, and providence.

Paradise Lost is a "metaphysical" poem about the original nature of sin. Milton announces his subject immediately:

Of Man's First Disobedience, and the Fruit
Of that Forbidden Tree, whose mortal taste
Brought Death into the World, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful Seat,
Sing Heav'nly Muse. (PL, I, 1-6)

The poet believes that a knowledge of the original nature of sin, which entails a telescoping of all the past into the present, is necessary if man is to be able to resist Satan's temptations. If a man knows that all sins originate in pride, presumption, he may look for its signs in himself and prevent a fall from grace. So God, seeing Satan perched like a hawk on the outer surface of the world's globe, sends Raphael to Adam to "advise him of his happy state" (PL, V, 234), to warn him of his present danger, "lest . . . he pretend/Surprisal, unadmonish'd, unforwarn'd" (PL, V, 244-45). Raphael, interpreting God's command, descends to Paradise where he deems it necessary and right in advising Adam "of his happy state" to tell him the entire history of the created universe. Thus fully armed with a compact, intensified temporal knowledge, Raphael hopes Adam will be proof against Satan; only thus armed will his decision whether to accede to Satan's temptations be totally free. The necessity for such original knowledge is attested further by Christ in Paradise Regained, who rejects pagan philosophy because it lacks just precisely this intensified temporal knowledge:

Alas! what can they teach and not mislead;
Ignorant of themselves, of God much more,
And how the world began, and how man fell
Degraded by himself, on grace depending?
(PR, IV, 309-12)

Milton concerns himself throughout Paradise Lost with showing the originals of many bad things: lustful love, man's use of clothing, sin, and death. He shows even that Satan was the original hypocrite, being "the first/That practic'd falsehood under saintly show" (PL, IV, 121-22). There is, as well, an emphasis on original good things. This emphasis is often accompanied with the notion that the original is best, that all things have decayed from it. So the pre-lapsarian period in Eden is identified with Ovid's Golden Age, and its distinctive feature is that in it man did not originate his knowledge of good from his knowledge of evil. Things at their original fountain are sweeter, purer than elsewhere. Abdiel thus argues against Satan that the Son is not a tyrant, an unsucceeded ruler over His equals, because He was prior in origin to the rest of Heaven's host, and therefore better. Indeed, says Abdiel, the Son was the instrument of God in the angels' creation:

God created them by the Son
As by his Word the mighty Father made
All things, even thee, and all the Spirits of Heav'n.
(PL, V, 836-38)

That the most original is the most perfect is also the point behind Jesus' argument in Paradise Regained that Greek art derived from Hebrew, and that therefore, it is dispensible as inferior.

Additional values of original knowledge appear throughout Milton's later works. To his visitor Adam recalls his origin, his first instinctive upward aspiration, Eve's origin, and by recollecting these brings into the present his feeling "that [he was] happier than [he] knew" (PL, VIII, 282). A similar consolatory value inspires God's direction to Michael, who after the Fall is to give Adam an internalized and therefore intensified vision of the future. God asks him to

reveal
 To Adam what shall come in future days,
 As I shall thee enlighten, intermix
 My Cov'nant in the woman's seed renew'd;
 So send them forth sorrowing, yet in peace.
 (PL, X, 113-17)

Adam is more than satisfied with Michael's narration, and he comments on the intensity with which the future has been telescoped to the present:

How soon hath thy prediction, Seer blest,
 Measur'd this transient world, the Race of time,
 Till time stand fixt: beyond is all abyss,
 Eternity, whose end no eye can reach.
 (PL, XII, 553-56)

This is a spatial view of time, and it should be pointed out that Adam's view of the future was spatial as well,¹⁵ for he stood on a hill overlooking the world of the future.

So, too, does Christ in Paradise Regained view his future spatially, seeing his future actions as objects set before Him. He,

tracing the Desert wild,
 Sole, but with holiest Meditation fed,
 Into himself descended, and at once
 All his great work to come before him set;
 How to begin, how to accomplish best
 His end of being on Earth and mission high.
 (PR, II, 109-14)

His "great work" comes before him "at once," so that all the future is radically telescoped to the present. So too, the past is telescoped to the present. In His meditation beginning at I, 196, Christ lays out a history of His past life, a record of the series of revelations given Him of His divine identity.¹⁶ His present situation is thus so imbued with temporal intensity that He is at a stand to intuit the significance of it, and he resigns the matter to God:

And now by some strong motion I am led
 Into this Wilderness, to what intent
 I learn not yet; perhaps I need not know,
 For what concerns my knowledge God reveals.
 (PR, I, 290-93)

Samson's meditation with which Samson Agonistes opens is a significant parallel. He, like Christ, feels "some strong motion" rousing him to his destiny; he has a real sense of unfulfilled vocation. The frustration this produced in his mind is intensified as, sitting alone, he recalls the past, telescoping it with the present in the face of his apparently closed-off future, and he fights

restless thoughts, that like a deadly swarm
Of Hornets arm'd, no sooner found alone,
But rush upon me thronging, and present
Times past, what once I was, and what am now.
(SA, 19-22)

His frustration is further intensified when the Chorus enters to comment on the "how chang'd" Samson, to recount his former triumphs, to oppose his felling of "a thousand foreskins" with his present slavery. Other parallels abound, as, for example, those in the meditations of Satan in Paradise Lost.

The immobile loneliness of meditating figures in Milton's work is figured forth in his stationing. He stations Samson with his arms around the two supporting pillars of the Philistine temple:

with a head awhile inclin'd,
And eyes fast fixt he stood, as one who pray'd,
Or some great matter in his mind revolv'd.
At last with head erect thus cried aloud.
(SA, 1635-39)

Milton's habit is to place his stationed characters immobile, intense with their feeling of the importance for time to come of the impending single moment. So Satan facing Gabriel in challenge:

On th'other side Satan alarm'd
Collecting all his might dilated stood,
Like Teneriff or Atlas unremov'd:
His statue reach'd the Sky.
(PL, IV, 985-88)

Satan here is said to "collect all his might" as in a space, which feel-

ing the volume thus enclosed, dilates: the enclosing of the might is itself both the stationing of "His statue" and an intensifier. The sense of collection used here occurs again when God's army faces Satan's cannons. Raphael recalls that his fellows "suspense/Collected stood within our thoughts amus'd (PL, VI, 580-81). This last example shows a stationing of thought as well as of action. This combination is quite common. Satan, viewing Eve for the first time finds himself "abstracted" and robbed of his evil nature:

her every Air
Of gesture or least action overaw'd
His malice, and with rapine sweet bereav'd
His fierceness of the fierce intent it brought:
That space the Evil one abstracted stood
From his own evil, and for the time remain'd
Stupidly good, of enmity disarm'd.
(PL, IX, 459-65)

A more important statuary of thought follows Eve's story of her trespass:

On th'other side, Adam, soon as he heard
The fatal Trespass done by Eve, amaz'd,
Astonied stood and Blank, while horror chill
Ran through his veins, and all his joints relax't;
From his slack hand the Garland wreath'd for Eve
Down dropp'd, and all the faded Roses shed:
Speechless he stood and pale.
(PL, IX, 888-94)

The most important stationing does not, however, involve a stationing of thought. Quite the reverse: Milton's approval rests most firmly on those stationed figures who stand collections of moral intensity, made when original, temporal knowledge is, as it were, spatially constricted for maximum power. Thus he approves Abdiel, "faithful found/
Among the faithless":

Among innumerable false, unmov'd,
Unshak'n, uneduc'd, unterrified.
His Loyalty he kept, his Love, his Zeal;
Nor number, nor example with him wrought
To swerve from truth, or change his constant mind
Though single.
(PL, V, 896-903)

In Abdiel we see how a stationed figure becomes a type for the "true wayfaring Christian."¹⁷ This Christian must be stationed like Abdiel, yet not immobile, but advancing into this world and its temptations. At the end of Paradise Lost, after they have been given all temporal knowledge to enclose in themselves, Milton only then approves Adam and Eve. Then he stations them as wayfarers through the world's wide space, released or ejected from the perfect human order of enclosed Paradise:

The World was all before them, where to choose
Thir place of rest, and Providence thir guide:
They hand in hand with wand'ring steps and slow,
Through Eden took thir solitary way.

(PL, XII, 646-49)

The sense of containment here of much in little space finds less serious, more "preciously" Metaphysical locales. Satan, looking at Eve, sees that "She . . . in her look sums all Delight" (PL, IX, 454), and when Eve tells Adam "thou to mee/Art all things under Heav'n, all places thou" (PL, XII, 617-18), we think immediately of the mistress in Donne's poems, who is for the speaker "all States" ("The Sunne Rising"), or of their bedroom, "one little roome," which is "an every where" ("The Good-Morrow"). But by and large, the constriction of the valuable into a little space, or a single man, or a vulnerable object is seriously intended.

Milton concerns himself very often with emphasizing how much depends on little, showing how a vista can make a "summary convergence of meanings into a single point." In invoking his muse, Milton calls for her at those "single points" where her descent made a "summary convergence of meanings":

Sing Heav'nly Muse, that on the secret top
Of Oreb, or of Sinai, didst inspire
That Shepherd, who first taught the chosen Seed,
In the Beginning how the Heav'ns and Earth
Rose out of Chaos.

(PL, I, 6-10)

The points are not only "single" but "secret;" the muse inspired not a nation but a single shepherd, who taught not all mankind but "the chosen Seed." This is a radically intense convergence of meaning: much depends on little. So Samson, the single man on whom the expectations of his people gathered intense, wonders why the sight, which diffuses light through the soul (who resides in the body's every part) should be "To such a tender ball as th'eye confin'd?" (SA, 91-95), and he laments that he lost his sight "for a word, a tear" to a "deceitful woman." He considers himself a fool to "have divulg'd the secret gift of God," a great thing, for so small a thing as a tear (SA, 200-202). Adam wonders of Raphael why "this Earth, a spot, a grain,/An Atom, with the Firmament compar'd," should receive the ministrations of the innumerable stars, who "to officiate light/Round this opacous Earth, this punctual spot," appear "to roll/Spaces incomprehensible" (PL, VIII, 15-38). Raphael replies that "the Earth/. . . may of solid good contain/More plenty than the Sun" (VIII, 90-97).

Satan's first view of the world is also ours, and we must be meant, therefore, to see it as he does, as a little, a vulnerable place on which much depends. He sees "hanging in a golden Chain/This pendant world" which is only as big as "a Star/Of smallest Magnitude" (PL, II, 1051-53). But the significant portion of this vulnerable world is made more intensely vulnerable spatially: the earth lies eight spheres below the sphere Satan first sees, and Eden is a "punctual spot" upon it, and Paradise, within Eden, is round enclosed by a wall. Satan descends with the immensity of his evil "vista" and converges on the single point of Mount Niphates (which, by implication is also the spot where he tempts Christ in PL, XI, 381 and PR, III, 252-65). It is within these succes-

sive enclosures that Satan tempts mankind. Again much depends on little, little even more because of the successively restricting enclosures of the "pendant world." Adam tells Eve that God

requires
From us no other service than to keep
This one, this easy charge, of all the Trees
In Paradise that bear delicious fruit
So various, not to taste that only Tree
Of Knowledge.

(PL, IV, 419-25)

This is a summary convergence indeed.

So too, a single moment may contain vistas, as when Samson pulls down the pillars. Often, as here, this feeling for precisely placed time (as Kairos) is attached to a character's sense of vocation. In Paradise Regained, Jesus argues against Satan's advice to seize the time to free his people of Roman bondage by citing his feeling for the precisely placed time for his ministry. He sees all that precedes it as preparation, testing, and he refuses to countermand divine wisdom by seizing time in the way Satan tempts: "My time I told thee (and that time for thee/Were better furthest off) is not yet come" (PR, III, 394-99).

Vocation descends, then, precisely placed in time, and precisely placed in person. Christ is the foremost example, of course. Milton's feeling for His vocation is expressed in the invocation to Paradise Regained, but it is combined with his sense that much, too, depended on single Adam:

I who erewhile the happy Garden sung,
By one man's disobedience lost, now sing
Recover'd Paradise to all mankind,
By one man's firm obedience fully tried
Through all temptation.

(PR, I, 1-4)

Paradise was lost by a single man who committed a single sin; it is recovered by a single man who is exposed to every sin. Christ is the sta-

tioned Christian wayfarer: the temptations he undergoes are types of every possible human temptation, and he, mankind's synecdoche, refuses metonymic temptation. And Adam, Christ's obverse, fails the same tests, and afterward, he fears what his progeny will say, imagining:

Ill fare our Ancestor impure,
For this we may thank Adam; but his thanks
Shall be the execration; so besides
Mine own that bide upon me, all from mee
Shall with a fierce reflux on me redound,
On mee as on thir natural center light
Heavy, though in thir place.

(PL, X, 734-40)

Adam worries about intensified guilt, the "fierce reflux" of all future guilt "that will light" upon him "heavy" (note the pun) in the present.

These are heavy constrictions, and Milton's imagination will not long be fettered by them, flaring out, instead, from the strict circuit to the unconfined panorama. So Michael will not send Adam and Eve forth "sorrowing" only, but give them "peace." Adam's grim sense of confined oppression is countered as Michael takes him to the top of a hill for a prospect of the future world. He sees the story of Cain and Abel and sorrows, and sorrows too at Noah's story, but brightens when he sees the rainbow of God's Covenant. When Adam sorrows for the radical decay of God's presence with him (PL, IX, 315-33), Michael reminds him that God is omnipresent.

But panoramic talent is exercised malevolently by Satan, as well. He tempts Eve in her dream with god-like knowledge, to be accompanied by upward mobility. She later tells Adam,

Forthwith up to the Clouds
With him I flew, and underneath beheld
The Earth outstreight immense, a prospect wide
And various: wond'ring at my flight and change
To this high exaltation; suddenly
My Guide was gone, and I, methought, sunk down
And fell asleep.

(PL, V, 86-92)

The panoramic exaltation fails (Eve is "let down") because illegitimate, but it leaves its trace on Eve's mind. A similar panoramic temptation occurs in Paradise Regained, beginning at III, 230, where Satan belittles Christ's lack of travel beyond Galilee. From this strict circuit, Satan takes Him to a panorama of earthly states, offering to educate Him in statecraft. The ample prospect is temporal as well as spatial, and Satan, in pointing to the various cities, repeats their histories. The cities are thus "stations," they are the present reminders of the pomps and disasters of all their divided times. This exercise of Satan's panoramic talent also fails because illegitimate, but unlike Eve, Christ rejects the panorama of power absolutely.

Occasionally the movement from constriction to dilation has explosive force. Thus Moloch argues that the intense power of angelic nature, now constricted in Hell, can and will burst its bonds and be "at large" in the universe:

For since no deep within [Hell's] gulf can hold
Immortal vigor, though opprest and fall'n,
I give not Heav'n for lost.

(PL, II, 72-74)

The frustration here that demands release is like that of Samson, who is a bondsman, but who yet has a vocation of freedom. The semichorus sings of how this frustration, compressed rage, exploded out in a moment and released Samson from his slavery, into fulfillment of his vocation, even though the force of the explosion claimed his life as well (but is, paradoxically, also a release):

But he though blind of sight,
Despis'd and thought extinguish'd quite,
With inward eyes illuminated
His fiery virtue rous'd
From under ashes into sudden flame,
And as at ev'ning Dagon came,
Assailant on the perched roosts,

And nests in order rang'd
 Of tame villatic Fowl; but as an Eagle
 His cloudless thunder bolted on thir heads.
 (SA, 1686-95)

Release from constriction is more usually gradual than this, however, if it involves no individual's frustration, but instead a release of reality from potential. Michael explains how truth is to be released by a recessive, upward spiral over the course of human history until its final release in Christ's birth:

So Law appears imperfet, and but giv'n
 With purpose to resign them in full time
 Up to a better Cov'nant, disciplin'd
 From Shadowy Types to Truth, from Flesh to Spirit,
 From imposition of strict Laws, to free
 Acceptance of a large Grace, from servile fear
 To filial, works of Law to works of Faith.
 (PL, XII, 300-306)

This Christian (and Platonic) gradualism is further manifest as Satan flies towards Heaven's gates and spies a set of stairs going up towards them:

The stairs were such as whereon Jacob saw
 Angels ascending and descending, bands
 Of Guardians bright, when he from Esau fled
 To Padan-Aram in the field of Luz,
 Dreaming by night under the open Sky,
 And waking cri'd, This is the Gate of Heav'n.
 Each Stair mysteriously was meant, nor stood
 There always, but drawn up to Heav'n sometimes
 Viewless, and underneath a bright Sea flow'd.
 (PL, III, 510-18)

The procession from "shadowy types to truth" is exactly congruent to the ascension of angels up the stairs, and it reveals the "mystery" each meant. Drawing in the stairs represents the withdrawal of divine grace into Heaven's enclosures. This withdrawal has the same purpose as Raphael assigns to Heaven's distance:

God to remove his ways from human sense
 Plac'd Heav'n from Earth so far, that earthly sight,

If it presume, might err in things too high,
And no advantage gain.

(PL, VIII, 119-22)

The original sin of pride is that Baroque one of aspiration: man is an over-reacher who attempts to seize time and wrench it to new order. But still unelapsed man may fulfill dream, "shadowy type," in reality or in truth. Thus Adam dreams of Eve and awakes to find "all real, as the dream/Had lively shadow'd" (PL, VIII, 310-11), and Eve walks forth "Such as I saw her in my dream, adorn'd (VIII, 482). Satan, stubbornly unaware that God will work his evil to good purposes, is surprised to find that his wish to come upon Eve alone comes true: "when to his wish, Beyond his hope, Eve he spies" (PL, IX, 423-24).

In this example recession has its purely rhetorical counterpart in the preachable intensifier: Satan has a wish, but no hope for its fulfillment; then his wish, beyond his hope, is fulfilled in reality. Milton's more usual preachable intensifier is recessive in quite a precise way. He fastens on a word, then repeats it, to give a sense of receding interior folds of the same quality. He says thus, "So Satan, whom repulse upon repulse/Met ever . . . gets not o'er" (PL, IV, 21-23); Satan says, "I find no way, from deep to deeper plung'd" (PL, X, 842-44); the angels sing, "These are thy works, Parent of good/. . . Thus wondrous fair; thyself how wondrous then!" (PL, V, 153-55); Satan is told, "yee little think . . . [how] all these delights/Will vanish and deliver ye to woe,/More woe, the more your taste is not of joy" (PL, IV, 366-69).

The most far-reaching of the recessive-spiral motifs in Milton's large works is that of typology. In its narrowest sense, the theory of typology states that certain persons, things, and events of the Old Testament are symbolic prefigurations, foreshadowings, or types of certain

persons, things, and events of the New Testament.¹⁸ Thus Joshua is an antitype of Christ; the synagogue is the antitype of the church; the sacrifice of Isaac by his father, Abraham, is the antitype of Christ's crucifixion. Milton extends this narrow reference to include mythological and historical but non-Biblical persons and things. He identifies Christ with Hercules, Apollo, and Pan. In a sense, each of the three large works is built on typology. Paradise Lost is about "Man's First Disobedience." Christ is Adam's type, who, unlike Adam, is tempted and resists in Paradise Regained. The banquet Satan sets before Him has its antitypes in the feasts of Ishmael and Elijah, and in Eve's "feast" of the single apple that caused mankind's fall. Eve is the antitype of Mary, for as Eve is the mother of all fallen mankind, Mary is the mother of all redeemed mankind. Raphael thus addresses Eve:

On whom the Angel Hail
Bestow'd, the holy salutation us'd
Long after to bless Mary, second Eve.
—(PL, V, 385-87)

Moreover, Eve, as the mother of all fallen mankind, is the antitype of all women who bring man's woe, women like Dalila. Adam, seeing many such women in his angel-imparted panorama of the future world, says, "But still I see the tenor of Man's woe,/Holds on the same, from Woman to begin" (PL, XI, 632-33). In Samson Agonistes the career of Samson can be seen as the antitype of Christ's career, for Samson has a vocation to throw off the yoke of a foreign people from his nation's neck, he passes through great trials solitary, and he achieves his life's mission in his death.¹⁹ On the negative side, Milton presents his fallen angels as antitypes of the gods Christ harries from the earth in the "Nativity Ode":

Though thir Names in Heav'nly Records now
 Be no memorial, blotted out and ras'd
 By thir Rebellion, from the Books of Life
 Nor had they yet among the Sons of Eve
 Got them new Names, till wand'ring o'er the Earth,
 Through God's high sufferance for the trial of man,
 By falsities and lies the greatest part
 Of Mankind they corrupted.

(PL, I, 361-68)

Moloch's grove is found in "The pleasant valley of Hennom, Tophet thence/
 And black Gehenna call'd, the Type of Hell" (PL, I, 403-05); Adonis is
 typed in Thammuz (PL, I, 450-52); Ashtaroth is typed in Venus and Aphrodite;
 and Mulciber is typed in Vulcan and Hephaestus (PL, I, 746-47). The use
 of typology assumes a spiral of time. Certain events recur, but on a
 higher turn of the spiral, one more recessive towards eternity. If
 this begins to sound like Yeats' "widening gyre," it ought to cause the
 reader no surprise, for both Milton and Yeats had philosophic roots in
 Neo-Platonism, a school which found a Biblical warrant in the Epistles
 of Paul for their attraction to typology. Seeing typology in this way is
 also consonant with the Ramist idea that "specials" (types) are only
 "generals" (the whole fabric of time) cut up into quantitative pieces:
 the special instance of a type will reveal the character of the general
 shape of time, so that, for example, an exploration of Samson's agon
 reveals the more general characteristics of Christ's agony at Gethsemane.

The observations thus garnered may be applied in the present to
 the individual.²⁰ The Christian attempts, thus, to "imitate" Christ,
 to feel in contemplation a pain for his sins like that agony Christ felt
 for the sins of all mankind. The ultimate place of repose for man, then,
 of the typological spiral is the enclosure of his own heart: "And
 chiefly Thou O Spirit, that dost prefer/Before all Temples th'upright
 heart and pure" (PL, I, 17-18). If man can contain with intensity the

content of various positive types, he will attain truth, and end in Heaven, that place which is the solution of his problem "beyond the limits of his 'canvas.'" The errors of the pagan world were not so much errors as incomplete truth, which in finding their full perfection in Christ, are available to man for inward light:

henceforth Oracles are ceast,
And thou no more with Pomp and Sacrifice
Shalt be inquir'd at Delphos or elsewhere,
At least in vain, for they shall find thee mute.
God hath now sent his living Oracle
Into the World to teach his final will,
And sends his Spirit of Truth henceforth to dwell
In pious hearts, an inward Oracle
To all truth requisite for men to know. .
(PR, I, 456-64)

This internalized typology is really only a matter of seeing in all things metaphors of all other things. The ability to so metaphorize is the touchstone of the Christian soul for Milton, and this makes the Christian and Milton "metaphysical" poets, a point which will become clearer in Chapter IV. Someone has wittily observed that Satan's real trouble in Paradise Regained is that he cannot recognize a metaphor. In our terms he cannot use the intensifier effect. When Satan tells his legions about Christ's baptism by John, he thus says, "A perfect Dove descend[ed], whate'er it meant" (PR, I, 28-82). Christ's strategy throughout the epic is to internalize and spiritualize Satan's terms by making them into metaphors. Tempted to turn stone into bread, Christ asks Satan if he does not know that man cannot live by bread alone, but by every word that proceeds from the mouth of God. And faced with Satan's banquet, Christ translates his bodily hunger into a hungering to do His Father's will (PR, II, 258-59).²¹

The internalizing, metaphORIZING habit has its space-time implications as well. Satan's meditation as he reaches the world is a

horror for him because he has "Hell within him" (PL, IV, 20-21), but he sees the happiness of Adam and Eve as bliss because these two are "Imparadis't in one another's arms" (PL, IV, 506). Satan's rebellion means that he must experience "a Hell within him": "Which way I fly is Hell; myself am Hell" (PL, IV, 75). This is true even though he believes himself to be "One who brings/A mind not to be chang'd by Place or Time," a statement he bases on the quite correct assertion that "The mind is its own place, and in itself/Can make a Heav'n of Hell, a Hell of Heav'n" (PL, I, 252-55). But Satan believes he still holds heavenly, "immortal vigor" within himself, and that his rebellion will therefore be countenanced, and he will be able to make evil his good, Hell his Heaven. The true path is not rebellion but obedience, however, and Michael thus promises Adam that through future obedience, though once fallen,

thou wilt not be loath
To leave this Paradise, but shalt possess
A paradise within thee, happier far.
(PL, XII, 585-87)

Chapter IV

Analogy and Paradox¹

The poet of the seventeenth century was fond of the idea that God was the Poet, the Maker of His creation. It flattered his sense of importance, for he also was a maker of poetry, a creator, and in God he had a metaphysical correspondent in his activity. It must have seemed to him wondrously felicitous, moreover, to be able to find in God's poetry an order that showed itself a fecund source of material for his own poetry. Here was material for the most incisive analogy, the most awesome and witty paradox. The world was arranged by God in an hierarchical pattern, proceeding from inanimate things to plants, from plants to animals, from animals to man, from man to angels, from angels to God. Within each range of this hierarchy lay, by the Principle of Plenitude, an interior array of corresponding hierarchies. As God ruled over the angels, so the king ruled over his lords, and so within the individual man, reason ruled over the passions. Thus to compare the king with God, or reason with the king, or any one thing to another on a different plane of being, constituted an analogy, one which conduced to metaphor, but one which was, in addition, a profound truth. The order of God's world gave the poet material for paradox, too. By the Principle of the Triad, each thing was a median between two enclosing fellows. Man was thus a median between the beasts and the angels; he was, in himself a paradoxical being, participating in both bestial and angelic modes, interpenetrant.

The Metaphysical poets were most concerned to reap this rich harvest. Mazzeo² advances the attractive and plausible theory that their poetry issued, in fact, from a "poetic of correspondences" that exploited the possibilities of the world order they had been taught. Their tools were analogy and paradox. Milton's poetic, more accessible in his writings than that of the Metaphysicals is in theirs, and therefore more susceptible to proof, seems primarily to have been determined by his desire to observe decorum. His idea of what decorum licenses was certainly generous, however, for analogy and paradox manifest themselves both in the large area of structure and the small locale of rhetorical effect. He did not scruple to avail himself of a "poetic of correspondences," and in that sense, he has claim to the Metaphysical label.

I

There are two sorts of analogy. The expository analogy is a comparison between two things by which one unfamiliar object or idea is explained by comparing it in certain of its similarities with the other object or idea that is more familiar.³ When Milton wishes to impress us with the metaphysical weight of Satan's "body" as he flies from Hell's burning lake to dry land, he compares it to physical weight by a hidden expository analogy:

Then with expanded wings he veers his flight
Aloft, incumbent on the dusky Air
That felt unusual weight, till on dry land
He lights.

(PL, I, 225-28)

The argumentative analogy is a comparison between two things, A and B, by which it is argued that since A works certain results, B, which is like A in vital respects, will also accomplish the same results. Thus the

Serpent argues analogically that Eve ought to eat of the Tree of Knowledge:

That ye should be as Gods, since I as Man,
Internal Man, is but proportion meet,
I of brute human, yee of human Gods.
(PL, IX, 710-12)

Argumentative analogies like this one are not prominent in Milton's poetry, except where, as here, they veer off into paradox. The class of analogies I consider are structural, rather than rhetorical (although they obviously have locales in rhetorical patterns): they form a kind of lattice work on which Milton's poems hang; they are the metaphysics of his "metaphysical" poetry. Milton works primarily through three paired oppositions, the body versus the spirit, the One versus the Many, and time versus eternity. These oppositions form both analogies and paradoxes, they are central in Milton's work, and they are central in the work of the Metaphysicals: that is why I choose them. Milton speaks through expository analogy of the spirit in the terms appropriate to the body, of the universal One in terms appropriate to the individual Many, and of eternity in terms appropriate to time. Since he is body, individual, temporal, and his audience shares with him these conditions, he must speak analogically in order to make the unfamiliar and metaphysical apprehensible by raising to it similarities with the familiar and non-metaphysical.

The full "metaphysical" force of analogy lies in the body-spirit opposition that so pre-occupied Donne in his love lyrics. In the terms of this analogy, the spirit exists in the metaphysical world (populated with being like Sin and Death), and the body exists in the physical world.⁴ Milton makes the configuration of his Heaven, Hell, Chaos,

Limbo, planetary spheres, and earth "a map of spiritual forces as well as of physical areas."⁵ Spiritual beings like God, the Son, the angels, and Satan have a free movement over this map; so to, do those metaphysical prosopopoeias like Sin and Death (although their movement is assured only after the Fall, when they have completed their causeway from the earth to Hell). Spiritual beings may descend to the physical level and with perfect freedom assume any shape they wish:

For Spirits when they please
Can either Sex assume, or both; so soft
And uncompounded is thir Essence pure,
Not ti'd or manacl'd with joint or limb,
Nor founded on the brittle strength of bones,
Like cumbrous flesh; but in what shape they choose
Dilated or condens't, bright or obscure,
Can execute thir aery purposes,
And works of love or enmity fulfil.
(PL, I, 423-31)

So Satan chooses the shape of the serpent to execute his work of enmity. But by the time he does so, Satan has lost the full freedom accorded to the Heavenly hosts in this matter, as have his fallen armies. His "immortal vigor" is now subject to the power of God to subvert evil to good purposes, and in exercising His power, God observes "proportion meet" by making the serpent's form analogous to Satan's moral condition:

So saying, through each Thicket Dank or Dry,
Like a black mist low creeping, he held on
His midnight search, where soonest he might find
The Serpent: him fast sleeping soon he found
In Labyrinth of many a round self-roll'd,
His head the midst, well stor'd with subtle wiles.
(PL, IX, 179-84)

Man has not the power of spiritual beings to range in flight between the metaphysical universe and the physical earth. His flight is confined during his lifetime to an inward imitation of the spirits' metaphysical ranging, since his spirit, his soul, is "ti'd [and] manacl'd with joint [and] limb." Nor has this inward flight much potency

over the physical. So Samson's consolors lament that "inward light, alas,/Puts forth no visual beam" (SA, 162-63) to illuminate his blindness. Milton consistently dramatizes this predicament of man's by an analogy in which intellectual perception, "seeing," is compared to physical seeing. For Milton, God is effulgent light, the source of inward illumination. In a man's lifetime, this metaphysical light is enclosed in the physical. The just man, at his death, is released from that enclosure and flies to the source of all light.

The war in Heaven, related in Books V and VI of Paradise Lost, is a more extended use of the body-spirit analogy, and it builds the analogy into an extended metaphor⁶ by pressing it to the point of ridiculousness. Dr. Johnson's critical aperçue that the whole narrative of the war is "a confusion of matter and spirit"⁷ is thus tautological in the strict sense. The war is a struggle in which spiritual strength, "just" heroism (as it is defined at PL, IX, 40), is seen by its combatants, its narrator (Raphael), and its hearers (Adam and Milton's audience) on the level of physical strength. Raphael begins his narration of the events leading up to the war by wondering to Adam:

how shall I relate
To human sense th'invisible exploits
Of warring Spirits; how without remorse
The ruin of so many glorious once
And perfet while they stood; how last unfold
The secrets of another World, perhaps
Not lawful to reveal? yet for thy good
This is dispens't, and what surmounts the reach
Of human sense, I shall delineate so,
By lik'ning spiritual to corporal forms,
As may express them best.

(PL, V, 564-74)

What begins with this reasonable proposal of analogy begins to look like Johnson's "confusion" in earnest, when we learn that the angels' wounds heal instantly, for this proposes that the spiritual fabric of

their being, to which the physical analogy is being applied, sustains "wounds," but that these wounds are only temporary (ought not spiritual fabric, which is eternal, be proof against even temporary wounds?). At Michael's first palpable hit,

Satan first knew pain,
And writh'd him to and fro convolv'd; so sore
The griding sword with discontinuous wound
Pass'd through him, but th'Ethereal substance clos'd
Not long divisible.

(PL, VI, 327-31)

This phenomenon makes a physical war a farce, and a never-ending farce at that, because if neither side is more than temporarily hurt, neither can win; the same applies to a metaphysical war. "Spirits," Raphael tells Adam, "Cannot but by annihilating die" (VI, 344-47). The only way around this confusion of body and spirit is to consider that Milton is satirizing the reverence we pay to military prowess by pressing the expository analogy of body and spirit into the argumentative mode: since body and spirit are alike in certain vital respects, the effects of a metaphysical war must be similar to the effects of a physical war.

Arnold Stein takes another way out by suggesting that the absurdity of the war demonstrates the results of "setting matter against spirit by means of Mind."⁸ His case rests in the attitude of Satan's rebellion. Satan, he points out, is pleasantly surprised that he and his forces are only temporarily hurt, although they suffer pain, and this surprise changes his attitude towards what can be accomplished by the mind. His next action is to devise, using the powers of his mind, his infernal "Engines." For Satan, once one comes to know the evil of pain, one can be superior to it by despising it--"mind over matter." The unconquerable will, then, is the remedy to the "material" evil of pain: "The mind must be preserved unhurt, like the spiritual form [which mends

immediately], so that it can search out material means to gain a material superiority."⁹

Satan's error here is precisely analogous to our own when we refuse to render willing obedience to God. The error has the name solip-
sism, the belief that the mind can only know itself and that therefore for each individual mind, only itself exists. Satan argues with Abdiel:

Our puissance is our own, our own right hand
Shall teach us highest deeds, by proof to try
Who is our equal. (PL, V, 864-66)

In refusing to recognize that his "puissance" comes from God, Satan presumes in himself to find omnipotence. He makes himself an impostor god, which is the same as trying to possess the power of spirit by means of the body, or to understand the analogy of body and spirit as a similitude. His revolt is an attempt at usurping the divine place "by setting matter against spirit by means of Mind." Satan's error is none other than the sin of pride, in which a being becomes more interested in himself than in God and wishes to exist on his own,¹⁰ and thus denies that his "puissance," his physically-based vigor, derives its strength from God through his metaphysical spirit. He has misunderstood the body-spirit analogy.

At the end of the speech quoted above in which he introduces his narration of the war, Raphael wonders if spiritual form is more like physical form than we think:

though what if Earth
Be but a shadow of Heav'n, and things therein
Each to other like, more than on Earth is thought?
(PL, V, 574-76)

This radical expression of the power of analogy to shadow truth suggests that "specials" may state "generals" because they are, as it were, corpuscular units of the general. The character of the lines is further

clarified when we restate the problem in terms of the Platonic problem of the One and the Many. Raphael first proposes that the Many (individual things) are shadows of the One, universal thing, and then implies a kind of "incarnation" of the One into the Many, or of the metaphysical into the physical. Milton advances such a notion only when he speaks of the relations between beings of pure spirit. Thus the Father speaks of the Son as one "in whose face invisible is beheld/Visibly, what by Deity I am" (PL, VI, 681-82).

The locus classicus of the problem of the One and the Many is Plato's Socratic dialogue, the Parmenides. In this dialogue, Socrates attempts to find an over-riding essence that would bind in a unity the Forms or Ideas from which concrete reality "descends," or "incarnates." William Lynch summarizes the implications:

The Ideas are a "concrete" totality, an organism, whose form and collective unity and total inter-relationship are to be found in the indivisible One called the Good. . . . Only the Good exists according to an absolute mode of being; the Ideas as perceptible, definable, limited, specific entities are the structure, the parts, the members of this One, and as such they exist by the relative mode of participation. . . . Analogously, each Idea is structurally composed of a one-many relationship; the one, or pure indivisible in it exists in an absolute fashion; the members or elements or phases of the Idea exist only in a relative and participating sense.¹¹

That is to say, the Good "contains" the Ideas, but is more than simply their sum; so, too, the Ideas "contain concrete reality, the elements or parts of their structure, but are more than the sum of their individual pieces. For example, the idea "chair" contains all chairs, but the idea is not made up by abstracting from all possible chairs. Quite the reverse: each concrete chair exists only relatively, and only insofar as it participates in the idea "chair."

The Neo-Platonists, concerned to accomodate Platonism with Christianity, fastened on Socrates' notion of the over-riding One, the Good, and formed an analogy from it to God. They interpreted Plato as saying that the Good had an absolute existence apart from the Ideas, one that was prior to their creation.¹² So God has an absolute existence apart from His creation and is prior to it, but He is yet in His creation. God's absolute existence is affirmed in Milton's description of His withdrawal from His creation:¹³

Boundless the Deep, because I am who fill
 Infinitude, nor vacuous the space.
 Though I uncircumscribed myself retire,
 And put not forth my goodness, which is free
 To act or not.

(PL, VII, 168-74)

But the poet's more real inclination seems to have been towards a Christian materialism that proceeds from the idea that God is in His creation. While thus according to God an absolute existence by Himself, Milton appears to have followed the Neo-Platonists on one plane in their analogy of God to the Good, the One whose structural parts are ideas like Virtue. An idea like Virtue can, analogously, be considered an indivisible One whose parts are distributed in the "immortal vigor" of the angels. So Zephon appears to Satan:

So spake the Cherub, and his grave rebuke
 Severe in youthful beauty, added grace
 Invincible: abasht the Devil stood,
 And felt how awful goodness is, and saw
 Virtue in her shape how lovely, saw, and pin'd
 His loss.

(PL, IV, 844-49)

In his note to this passage, Hughes compares Comus, ll. 214-16, where the Lady sees Hope as a "hovering angel girt with golden wings" and cries to her, "Thou unblemish't form of Chastity!/I see ye visible." This invokes,

says Hughes, "the Platonic conception of the virtues as capable of making their forms visible."¹⁴ It is an "incarnation" of an Idea; seen from the human standpoint, it is a case in which the One descends into the Many as a corpuscular unit.

Such a descent of the One into the Many is an aspect of "negative theology," the theology that describes not what God is, but what He is not.¹⁵ Colie quotes Dionysius the Areopagite, an early Neo-Platonist on the point:

. . . and so Divine things should be honoured by the true negations, and by comparisons with the lowest things, which are diverse from their proper resemblance. There is then nothing absurd if they depict even Heavenly Beings under incongruous similitudes.¹⁶

Under the conditions of negative theology, then, one might justifiably produce images in which, as in Herbert, Christ is compared to a bag, or God to a coconut; or as in Donne, the flea's triple life is compared to the Trinity.¹⁷ These examples are extreme applications of that half of the hypothesis of the One and the Many that sees God in His creations; they are extreme because they assume that each created thing is a corpuscular unit of God. This must not be construed as an error on the part of the individual poet, but as a rhetorical figure, whose effectiveness depends on the reader's being able to recognize that the poet has left out that half of the hypothesis of the One and the Many that states that God has an absolute existence outside His creation. Thus the Metaphysical poet knows both parts of the hypothesis, but he states only the second part. It should be seen at this point that the intensifier effect discussed in the last chapter is a figure than includes in its scope both parts of the paradox: it is, in fact, a form of the One-Many paradox, since it includes the "incarnational" idea that the created universe consists of discrete parcels of Divinity, and it also includes the opposing

idea that the created universe is ex Deo, and therefore apart from God, but that its incomplete metaphysical portion eventually will re-unite with God (the upward-aspiring movement). Milton's "incarnational" inclination never becomes extreme, and it is always qualified in a way that will become clear below in terms of his Christian materialism. Thus he, too, exploits both parts of the paradox of the One and the Many, and he should not, therefore, be excluded from "metaphysical" ranks.

Two passages teach us how Milton qualifies his "incarnational" inclination, his inclination to see that the things of the earth and the things of Heaven are "Each to other like, more than on Earth is thought." In the first passage, Adam wonders whether Raphael will eat the food he has prepared for him, and Raphael replies that it is true, as Adam says, "That one Celestial Father gives to all," and then adds:

what he gives
 (Whose praise be ever sung) to man in part
 Spiritual, may of purest Spirits be found
 No ingrateful food: and food alike those pure
 Intelligential substances require
 As doth your Rational: and both contain
 Within them every lower faculty
 Of sense, whereby they hear, see, smell, touch, taste,
 Tasting concoct, digest, assimilate,
 And corporeal to incorporeal turn.
 (PL, V, 404-12)

In the second passage about the "physical" nature of the angels, Raphael answers Adam's question, "Love not the heav'nly Spirits?" first with a blush, then:

Let it suffice thee that thou know'st
 Us happy, and without Love no happiness.
 Whatever pure thou in the body enjoy'st
 (And pure thou wert created) we enjoy
 In eminence, and obstacle find none
 Of membrane, joint, or limb, exclusive bars:
 Easier than Air with Air, if Spirits embrace,
 Total they mix, Union of Pure with Pure
 Desiring; nor restrain'd conveyance need
 As Flesh to mix with Flesh, or Soul with Soul.
 (PL, VIII, 620-29)

love entire," they exist in Him. Moreover, all things proceed ex Deo and partake of His primary quality of goodness, and cannot naturally be bad.

As with Augustine, who was, incidentally, profoundly influenced by Neo-Platonism, Milton believes that bad things are merely good things perverted.¹⁸ On this basis, he constructs an extensive scheme of analogous correspondences between Heaven and Hell in Paradise Lost. These correspondences are not only incidental, they are crucial structural features of the poem. It would require much space to enumerate all of them, but we may append a suggestive list of some of them. There are, first, many details in the infernal council of Book II that are repeated in the heavenly council in Book III.¹⁹ In each book a decision is taken. The fallen angels initiate the destructive action of the poem by deciding to corrupt man. The heavenly host decides on a plan to defeat the infernal plan by making it possible to atone for sin. Volunteers are asked for to effect the plans in both councils, and in both there is first silence, then the offer of a single champion to proceed to earth to execute the plan, the one acting from monarchial pride, the other from charity and love. The champions receive approval in both councils by a shout. Then the occupants of Hell turn to diverse occupations, while the occupants of Heaven sing a hymn of praise. Other parallels suggest themselves. The building of the causeway through Chaos by Sin and Death is paralleled by Christ's foray into Chaos to create the world. Pandemonium, the infernal palace, has its roof built from the same material as the pavement of Heaven is constructed from (a nice proportion), and is paralleled in the House of God. Hell is, in short, a parody of Heaven. The Many that are the parts of the One must thus take only those forms into which God's sub-

stance will flow, even when the Many are perverted from goodness to badness.

The opposition of time and eternity produces a set of analogies more closely aligned with Milton's poetic strategy than does the opposition of the One and the Many. In Paradise Lost, as Grant McColley tells us,²⁰ the events occupy a total of thirty-one days, by human count. Yet Milton makes it seem a picture of all time by mixing the time sequence, and by giving us large tracts of past and future time. Of the thirty-one days the action takes, moreover, six are taken up with the creation, which is said, nonetheless, to happen instantly. In Paradise Regained and Samson Agonistes the events take less time, and there is not quite so great a proportion of retrospect and prospect as there is in Paradise Lost, but still, the effect of extended time is essentially similar.

When Milton describes God's commands to the Son for the creation, he explains that he is using an analogy:

Immediate are the Acts of God, more swift
Than time or motion, but to human ears
Cannot without process of speech be told,
So told as earthly notion can receive.
(PL, VII, 176-179)

Milton's intention appears to have been, then, to use the intensifier effect to make a lengthy poem tell about events that happened "more swift/Than time or motion." He had earlier put this analogy into God's mouth. When He commissions the Son to end the war in Heaven, God says, "two days are past,/Two days, as we compute the days of Heav'n" (PL, VI, 684-85). The poet thus suspends the contradiction here of the temporal in an eternal realm by pointing up his use of an analogy between the physical (time) and the metaphysical (eternity). This crux is solved in the account of the heavenly festival given on the occasion of the Son's

first exaltation. The solution lies in an application of the opposition of the One and the Many to that of time and eternity:

As yet this World was not, and Chaos wild
 Reign'd where these Heav'ns now roll, where Earth now rests
 Upon her Centre pois'd, when on a day
 (For Time, though in Eternity, appli'd
 To motion, measures all things durable
 By present past, and future)
 (PL, V, 577-82)

Eternity, the One, contains but is not limited by time, the Many.

The most important version of the opposition between time and eternity is the problem of free will and determinism.²¹ Though all beings are created good, God foreknows that some will voluntarily pervert themselves into evil beings. The paradox is that although God foreknows human corruption, He does not cause it by seeing the future as present, or that although God determines man's future at his creation, man yet has free will. Milton does not solve this riddle, since it could be objected that God "loaded the dice" by making man free, yet with the possibility he would fall. Milton merely states the paradox strongly, from the point of view of God, perhaps hoping that strength, sturdiness, and severity of statement will obviate reply. He must deal with it, however, since his argument is to "justify the ways of God to man." As Satan lands "on the bare outside of this World" (PL, III, 74), God watches him "from his prospect high,/Wherein past, present, future he beholds" (III, 77-78). Then He tells the Son that Satan's plan to pervert man will succeed, and comments:

So will fall
 Hee and his faithless Progeny: whose fault?
 Whose but his own? ingrate, he had of mee
 All he could have; I made him just and right,
 Sufficient to have stood, though free to fall.
 Such I created all th'Ethereal Powers
 And Spirits, both them who stood and them who fail'd;
 Freely they stood who stood, and fell who fell.

.....

They therefore as to right belong'd,
 So were created, nor can justly accuse
 Thir maker, or thir making, or thir Fate
 As if Predestination over-rul'd
 Thir will, dispos'd by absolute Decree
 Or high foreknowledge; they themselves decreed
 Thir own revolt, not I: if I foreknew,
 Foreknowledge had no influence on their fault,
 Which had no less prov'd certain unforeknown.
 (PL, III, 95-119)

God sees future things, which proceed from free will, present. These things are therefore only necessary in the sense that God knows them; considered in themselves, they do not lose their free nature. God sees by the eternal mode what will happen in time. So when Satan recalls the decree of God that the seed of Eve would bruise his head, he is able to tell his legions with a kind of resignation to his determined fate why the curse has been so long suspended:

Long the decrees of Heav'n
 Delay, for longest time to him is short;
 And now too soon for us the circling hours
 This dreaded time have compast.
 (PR, I, 55-58)

II

The Parmenides is a dialogue in which the hypothesis of the One and the Many is hammered out through pile upon pile of contradictions and paradoxes. Its undecipherable, speculative, and paradoxical qualities made it a bridge over which paradox travelled into religious speculation and devotional poetry.²² The Neo-Platonists regarded the dialogue as a metaphysical corroboration of the Christian mystery, since for them its awesome paradoxes were like those of the Christian articles of faith. From the Neo-Platonists came also negative theology, which, by describing God by what He was not, rather than what He was, further impelled devo-

tion towards paradox. So Sir Thomas Browne avers:

As for those wingy mysteries in Divinity, and aryery subtilties in Religion, which have unhing'd the braines of better heads, they never stretched the Pia Mater of mine; me thinkes there be not impossibilities enough in Religion for an active faith; the deepest mysteries ours contains, have not been illustrated, but maintained by syllogisme, and the rule of reason: I love to lose my selfe in a mystery, to pursue my Reason to an o altitudo. 'Tis my solitary recreation to pose my apprehension with those involved aenigma's and riddles of the Trinity, with Incarnation, and Resurrection. I can answer all the objections of Satan, and my rebellious reason, with that odde resolution I learned of Tertullian, Certum est quia impossibile est. I desire to exercise my faith in the difficultest points, for to credit ordinary and visible objects is not faith, but perswasion.²³

Milton's inclination in this matter may have run counter to Browne's,²⁴ since he seems to have tried to make as many theological cruxes as possible yield their difficulty and resign their paradoxy. So his method of Scriptural "accomodation" attests, and so too, does his preference for a kind of "subordinationism" of Christ to God over the orthodox paradox of the Trinity. Still, many Christian articles of faith are paradoxical, and since his poems were to be "doctrinal to a nation" (his phrase about Paradise Lost may be extended, surely, to all his writings), and since their powers must move the reader to awe and reverence, Milton includes the great doctrinal paradoxes in his work. In speaking analogically of the spirit in bodily terms, of the One in terms appropriate to the Many, and of eternity in temporal terms, Milton is aware that by so doing he tells not the whole truth, for the spirit, while it informs the body, is not continuous with it in substance; nor is the One merely the sum of the Many, nor eternity the sum of individual moments. Milton must abide in the paradox that God is both in and outside His creation.

The way in which paradox is related to analogy through the order of God's world is illuminated in a passage about the "mystical dance"

defence against falling victim to either extreme is to retain in his joy a remembrance of fear and sorrow, to find a way to suspend himself in "inur'd" emotional paradox. In the fallen world, all is mutable, and the cycle from contrary to contrary is constant: "so shall the World go on,/To good malignant, to bad men benign" (PL, XII, 537-38). For Adam, the emotional paradox must withstand the weight of the paradox he has become: "both Death and I/Am found Eternal, and incorporate both" (PL, X, 815-16). In the fallen world, Adam is Death, and Death, because of Adam's original sin ("the wages of sin is death"), is Adam. The necessity for a fallen being to abide in paradox applies to fallen angels, as well. After his fall, Satan must find a paradox to sustain him in the face of the paradox that out of evil, God brings forth good. His solution is to reverse the paradox:

If then his Providence
 Out of our evil seek to bring forth good,
 Our labor must be to prevent that end,
 And out of good still to find means of evil.
 (PL, I, 162-64)

These paradoxes of the fallen derive their force from the "grand masterpiece" of paradox in God's order, that of the felix culpa.²⁵ The fall of man must not, for the Christian, be cheated of any of its importance. The sin that occasioned the fall was the original One from which the subsequent Many proceeded, and it thus contains all the sins it is possible for man to commit. So Milton says in the Christian Doctrine (1, ch. 11), and there provides a list of the sins that derive from

the original. Moreover, in accordance with the principle of the One and the Many, for each individual man, each individual sin he commits also derives from the original sin of pride: if he sins in murder, he first sinned in pride. There is an internalized, one-many relation of pride to sin, a macrocosm and a microcosm. Thus the Fall has the greatest significance possible for the Christian. Yet the two greatest goods for the Christian, the Incarnation and the Redemption, would have been unnecessary and impossible had man not fallen. Thus the Fall, while it is our greatest woe, is yet fortunate, and it demonstrates how good may come out of evil. The paradox embodied in the words "Fortunate Fall" is apprehended paradoxically by Adam through his mixture of feelings when it at last comes clear from Michael's narration:

O goodness infinite, goodness immense!
 That all this good of evil shall produce,
 And evil turn to good; more wonderful
 Than that which by creation first brought forth
 Light out of darkness! full of doubt I stand,
 Whether I should repent me now of sin
 By mee done and occasion'd, or rejoice
 Much more, that much more good thereof shall spring.
 (PL, XII, 469-76)

It would seem then, that Milton displays little reluctance to render the orthodox paradoxes in his poetry. We mentioned above that he may have had a personal difficulty with some of them, and he certainly attempted to overcome the contradictions in Christian doctrine by a straight-line rationality. But in his poetry, this is not especially evident. His attempt to rationalize Christian doctrine found its most frequent expression in the attempt he made to "accommodate" the Bible to the rules of rationality and logic. The Bible was Christian history, and because God was a rational Being, the Bible was necessarily rational, as well. If the Biblical narrative contained troublesome spots, it was

necessary to gloss them with rational explanations. This necessity found its way into the poetry. Burden remarks that, "This hard scrutiny of Biblical material, this concern for its rationality and logic, can when applied to the Bible's apparent contradictions or to its manner of metaphorical writing, furnish wit and paradox."²⁶ He then gives two examples. Revelation 4:5 says that there were seven lamps of fire burning before God's throne, which are the seven spirits of God. Why, one may ask, does God need lamps? Is His House dark, and can He not see in the dark? One must dispell such questions, so Milton writes:

Meanwhile th'Eternal eye, whose sight discerns
 Abstrusest thoughts, from forth his holy Mount
 And from within the golden Lamps that burn
 Nightly before him, saw without thir light
 Rebellion rising.

(PL, V, 711-15)

Similarly, Revelation 9:2 shows a Hell in which there is smoke but no light, so that on the principle that there can be no smoke without fire, Milton's Hell has no light but a kind of flame in it:

A Dungeon horrible, on all sides round
 As one great Furnace flam'd, yet from those flames
 No light, but rather darkness visible.

(PL, I, 61-63)

Milton's wit, like that of the Metaphysicals, consisted in making "nice distinctions" and stating "unsong-like" precisions.

As he shows no reluctance to display orthodox paradoxes in his poetry, so Milton shows none to display deliberate, local clashes of sense that are related by purpose to paradox. Thus in Moloch's speech in favor of war over "wiles," Milton introduces what looks like a clash between the ideas of standing and sitting:

My sentence is for open War: Of Wiles,
 More unexpert, I boast not: them let those
 Contrive who need, or when they need, not now.
 For while they sit contriving, shall the rest,

Millions that stand in Arms, and longing wait
 The signal to ascend, sit ling'ring here
 Heav'ns fugitives?

(PL, II, 51-57)

The clash is only an apparent one in this case, for the syntax invites the paraphrase, "While they sit contriving, shall the rest sit ling'-ring/"²⁷ But Milton arranges his sentence so that on the first reading we apprehend a contradiction. When, a little later in his speech, Moloch asks his fellow spirits to recall "With what compulsion and laborious flight/ We sunk thus low" (PL, II, 80-81), his clash is obviously deliberate, rather than apparent. De Quincey says this of the lines:

Each image, from reciprocal contradiction, brightens and vivifies the other. The two images act, and react, by strong repulsion and antagonism. . . . Out of this one principle of subtle and lurking antagonism may be explained everything which has been denounced under the idea of pedantry in Milton. . . . For instance, this is the key to that image in "Paradise Regained," where Satan, on first emerging into sight, is compared to an old man gathering sticks, 'to warm him on a winter's day.'²⁷

Milton's paradox, then, is so subtle and "lurking" that his true character as a "metaphysical" poet escapes his readers, who put him down as pedantic.

Nearly all of the local, rhetorical paradoxes in Milton's poetry have this "lurking," slightly obscured, half-hidden quality. They have either the look of simple antithesis or they do not occur to the reader as paradoxes until he looks at them more closely. Thus the line, "His weakness shall o'ercome Satanic strength" (PR, I, 161), looks like an antithesis until we recall its similarity to passages in the Bible where such lines are piled up so that their reader will feel an awe towards the contradictions that is precisely the same as he feels towards paradoxes like the Incarnation, the Resurrection, the Trinity, and the Virgin Birth. The paradox behind Christ's lines, "this is my favor'd lot,/My Exal-

tation to Afflictions high" (PR, II, 91-92) is more immediately apparent, but like the example above, its expression is not so tight as we are perhaps accustomed to, so that we do not at first read it as paradox. A similar effect results in the lines about Christ wandering into the desert, where the conflict between "converse" and "solitude" is diffused because the words are in separate lines:

[Christ] On a day forth walk'd alone, the Spirit leading,
And his deep thoughts, the better to converse
With solitude.

(PR, I, 190-92)

An even less apparent paradox is that in the introduction to Paradise Regained, where Milton speaks of "deeds/Above Heroic" that are yet "unsung" (I, 14-18); one needs to know in this case that deeds are "heroic" in the literary sense only when they have been sung in an epic, and that one of the classical motives for heroic behavior was that one's deeds would be sung, and thus, that one's memory would be "eternized." The least apparent sort of paradox that Milton uses escapes the pages altogether and enters into the poet's technique. This is the paradox of evoking something by mentioning its absence, so that it is both present and absent. In this manner Milton enriches his description of Paradise (PL, IV, 268-85) by denying its relation to the paradisal gardens of antiquity, yet bringing, in the denial, a profusion of detail that etches them firmly into the background of the present garden. He makes Paradise a physical place heightened by the apprehension of it as the site of all imaginable human desire for pastoral bliss, and he laces this view with dark intimations from disasters in the antique gardens of the coming disaster in this one: "Not that fair field/Of Enna . . . nor that sweet Grove/Of Daphne . . . nor that Nyseian Isle . . . nor where Abissin Kings

this issue Guard/Mount Amara." The description of Paradise also contains the most concentrated, famous, and memorable of this sort of paradox of negative statement, the phrase "and without Thorn the Rose" (PL, IV, 256).

A frequent direction paradox takes in Milton is towards the more compressed form of the oxymoron, the figure that places a noun together with a contradictory adjective, or a verb together with a contradictory adverb. There are a great many oxymorons in the first books of Paradise Lost, perhaps for the purpose of rendering the metaphysical (in its first, and therefore, most potent appearance to the reader) by physical or qualitative contradiction. So we hear of "darkness visible," an Arch Angel ruin'd," "precious bane," "bad eminence," "black fire," and a fire that "burns frore." The adjectives seem to fly off, the nouns retaining them only with tense "muscles."²⁹ The tension is that of the physical man trying to understand the metaphysical.

Often these oxymorons compress within themselves important themes in the poetry. Samson's hair is thus referred to as those "bois'trous locks" (SA, 1164). Both words have secondary meanings, "bois'trous" denoting "thick-growing" and connoting "riotous," "locks" denoting "strands of hair" and connoting "ensnaring (locking) hair," and although the primary meanings do not conflict radically, the secondary meanings do. Samson's "riotous" exploits lead to his ensnarement through his own hair. Another thematic oxymoron occurs when he is captured and blinded, and he laments his "land of darkness yet in light" where he must "live a life half dead, a living death" (SA, 99-100). The questions Adam asks of himself after the Fall contain thematic oxymorons of this same character: "Shall [I] die a living Death," he asks, and "Can [God] make deathless Death?" (PL, X, 788-97).

The lurking quality of Milton's paradox is further manifested in his use of emblematic syntax. Stanley Fish notes that Milton was very taken with the way Christ taught His people through parables which had to be interpreted, rather than through direct, dogmatic exposition, and that Milton seems to have modeled his style in Paradise Lost on the indirection of Christ's teaching. Mr. Fish quotes Milton as describing this manner of teaching as "not so much a teaching as an intangling." We must decipher obscurities, "for Christ gives no full comments or continu'd discourses. . . . [Instead, he teaches by] scattering the heavenly grain of his doctrine like pearle heer and there, which requires a skillful and laborious gatherer."³⁰ Such a method has obvious similarities to the difficult, plain style of the Metaphysicals, who were concerned to get their readers involved in their poetry by making it difficult to follow. The Metaphysicals, moreover, got their readers involved in their poems by making their syntax resemble the movements of the deliberating mind and the feeling senses. Their syntax is thus "emblematic." Milton's syntax reflects these same ends.

Davie points out that in the following lines, for example, the reader "tightens his muscles" at the line turn after "down" in anticipation of a precipitous, perhaps unlimited fall, and that in the next line the fall receives, delayed, the limitless limit of the fall:³¹

Him the Almighty Power
Hurl'd headlong flaming from th'Ethereal Sky
With hideous ruin and combustion down
To bottomless perdition, there to dwell
In adamantyne Chains and penal Fire,
Who durst defy th'Omnipotent to Arms.
(PL, I, 44-49)

And in lines just above these, Satan's "vain attempt to raise war against Heaven is emblemized in the limpness of the final phrase:"³²

[Satan] with ambitious aim
 Against the Throne and Moanrchy of God
 Rais'd impious War in Heav'n and Battle proud
 With vain attempt.

(PL, I, 41-44)

In the following passage, the effortful tension of Hercules' actions is emblemized by effortful, tortured syntax:

As when Alcides from Oechalia Crown'd
 With conquest, felt th'envenom'd robe, and tore
 Through pain up by the roots Thessalian Pines,
 And Lichas from the top of Oeta threw
 Into th'Euboic Sea.

(PL, II, 539-46)

And in the following passage, the welter of technical, metaphysical terms is emblematic of the "mazes" into which the fallen angels discussions lead them:

In discourse more sweet
 (For Eloquence the Soul, Song charms the Sense)
 Others apart sat on a Hill retir'd,
 In thoughts more elevate, and reason'd high
 Of Providence, Foreknowledge, Will, and Fate,
 Fixt Fate, Free Will, Foreknowledge absolute,
 And found no end, in wand'ring mazes lost.

(PL, II, 555-61)

The line turns in Paradise Lost frequently serve paradox, as a kind of subdivision of emblematic syntax. In that poem, Milton very often places a verb at the end of the line, and that verb often has an ambiguous grammar, the new line showing a sense contrary to the one we perhaps expected. We do not discard the expected sense, but hold it in the suspension of paradox with the final sense. Thus in the Invocation to Book III, Milton writes: "Then feed on thoughts, that voluntary move/Harmonious numbers" (PL, III, 37-38). At first "move" seems intransitive, but after the line turn we are surprised to learn that it is transitive: the thoughts move something. The "hamonious numbers" are not somethings else that begin a new portion of the sentence, they are the "thoughts" in

a new guise.³³ There are similar effects without the verb at the end of the line. As Eve leaves Adam to speak to Raphael, her going is given a dark tinge by the equivocal placement of "Darts of desire" at the end of the line, and then this darkness is lightened by the innocence of the desire these darts excite (to wish her still in sight is innocent):³⁴

With Goddess-like demeanor forth she went;
Not unattended, for on her as Queen
A pomp of winning Graces waited still,
And from about her shot Darts of desire
Into all Eyes to wish her still in sight.
(PL, VIII, 59-63)

The absence of such multiple-layered meanings in Paradise Regained and Samson Agonistes seems to me to be primarily the result of Milton's having abandoned in them the verb-ending line, since it was perhaps suggestive of the ambiguous effect achieved in these examples even without the verb ending. It seems to me, also, that this lack of syntactically-derived, paradoxical ambiguity explains why those two poems are so little "metaphysical" in style and so much severe and "Hebraic" in feeling. The difference between the two later poems and Paradise Lost can be pursued into a further reach of Milton's "metaphysical" paradoxy, his puns.

Let me list the obvious ones in the earlier epic:³⁵

Of Man's First Disobedience, and the Fruit
Of that Forbidden Tree (I, 1-2)

Which tempted our attempt, and wrought our fall.
(I, 642)

So stretcht out huge in length the Arch-fiend lay
.....
And high permission of all-ruling Heaven
Left him at large to his own dark designs
(I, 209-214)

At one slight bound high overleap'd all bound
Of Hill or highest Wall
(IV, 181-82)

A chance but chance may lead where I may meet
 Some wand'ring Spirit of Heav'n
 (IV, 530-31)

and O yet happiest if ye seek
 No happier state, and know to know no more.
 (IV, 774-75)

Our puissance is our own, our own right hand
 Shall teach us highest deeds, by proof to try
 Who is our equal.
 (V, 864-66)

No pleasure, though in pleasure, solitary.
 (VIII, 402)

And to repair his number thus impair'd
 (IX, 143-144)

Wonder not, sovran Mistress, if perhaps
 Thou canst, who are sole Wonder
 (IX, 532-33)

Serpent, we might have spar'd our coming hither,
 Fruitless to mee, though Fruit be here to excess
 (IX, 647-48)

Could merit more than that small infantry
 Warr'd on by Cranes
 (I, 575-76)

And to begirt th'Almighty Throne
 Beseeching or besieging
 (V, 868-69)

while we discharge
 Freely our part: yee who appointed stand
 Do as you have in charge, and briefly touch
 What we propound, and loud that all may hear.
 (VI, 564-67)

That brought into this World a world of woe
 (IX, 11)

only our Foe
 Tempting affronts us with his foul esteem
 Of our integrity: his foul esteem
 Sticks no dishonor on our Front
 (IX, 327-30)

Most of these examples could probably be classed as Clevelandisms (see Chapter II), "clinches on a word," in which a word like "proof" suggests

as a pure, local indulgence, a pun like "try." But a glance at the book numbers under them will confirm that Milton uses puns in serious passages, as well as in farcical or sneering passages like those in the war in Heaven. There are two puns, in fact, whose echoes ring through the whole poem in a very telling manner: "On the part of Heav'n/Now alienated, distance and distaste" (IX, 8-9). "Distance" puns on "alienated in place" and "alienated in emotion." "Distaste" must be considered with "taste": on the part of man, taste; on the part of Heaven, distaste.³⁶ In Paradise Lost, Milton's feeling for the original world in which metaphysical and physical combined freely, finds its way into the structure of his work, and from thence into the style, then into the diction, emerging finally in paradoxical figures like these puns whose one term is physical, the other metaphysical. His puns are not indecorous, "precious" for the epic, because we can set them into the "metaphysical" context of negative theology (in which God may be compared to small things). Milton seems to have been practising a different poetic style in Paradise Lost than in the other two large poems, and to describe the difference as being due to the "metaphysical" presence on the level of diction and syntax seems not at all exaggerated.

Beside the puns in Paradise Lost, Samson has few to set, they are less telling, and they are more hidden, perhaps even from Milton himself:

if he aught begins,
How frequent to desert him (275)

Down Reason then, at least vain reasonings down (322)

I us'd hostility, and took thir spoil
To pay my underminers in thir coin.
(1203-04)

Paradise Regained has two puns, the first often criticized, which alone seem to me to compare in vigor to those in Paradise Lost:

And saw the Ravens with thir horny beaks
Food to Elijah bringing Even and Morn,
Though ravenous, taught to abstain from what they brought.
(II, 267-69)

Much ostentation vain of fleshly arm
And fragile arms, much instrument of war
(III, 387-88)

Another is, I think derived from Paradise Lost (see PL, IX, 197-200), and because it repeats the earlier pun in inferior poetry, it does not pass many tests:

And all the while Harmonious Aires were heard
Of chiming strings or charming pipes, and winds
Of gentlest gale
(II, 362-64)

Besides the Latin puns discussed below, I could find only three other puns in Paradise Regained: at II, 178-81, Belial is said to have begotten a "race" on the daughters of men, and directly thereafter Satan describes a "race" Belial runs to catch more women; at I, 164-66, Christ, a "perfet Man," is said to have been chosen from "consummate virtue," which indicates that Christ is "unexcelled" virtue, begot by consummation on a pure and virtuous woman; and at I, 74-73, John is said to baptize the people "and fit them so/Purified to receive him pure." It will be seen from the oblique nature of these puns how industrious a search must be conducted if puns are to be uncovered in this poem.

Milton also used what may be called "etymological puns," in which either a history proceeds from a word by implication, or the word contains a history. Thus Eve is apostrophized in an etymological pun of the first type: "O Eve, in evil hour thou didst give eare" (PL, IX, 1067). By setting the word "Eve" so close to the word "evil," Milton

implies that "evil" is a word derived from "Eve," since evil came from her Fall. So too, the slant rhyme in these lines suggests that "fall" was the etymological originator of "fault": "So will fall/Hee and his faithless Progeny: whose fault?"³⁷ The Latin pun is etymological in the second sense of containing the whole history of its meaning. Raleigh says, "[Milton] was not content to revive the exact classical meaning in place of the vague or weak English acceptation; he often kept both senses, and loaded the word with two meanings at once."³⁸ So when Satan falls "with hideous ruin" (PL, I, 46), "ruin" includes the literal Latin meaning of "falling." When gunpowder is called "pernicious" (PL, VI, 520), it means both "destructive" and "swift." When Adam is called "supplanted" (PR, IV, 607), it means both "succeeded" and "overthrown."³⁹ And when Jesus is called "obscure" (PR, I, 24), it means both "unknown" and "only partly visible," as the poet makes clear by saying that John the Baptist "descries" Him. Like the more regular puns discussed above, these suggest the "metaphysical" nature of Milton's poetic endeavor, but unlike the other puns, these also use the time intensifier, which doubles their "metaphysical" impact. This is especially true of those found in Paradise Lost, where they have the additional importance of suggesting the verbal result of the Fall by renewing, in the one case of the Latin puns, original, more exact meanings and combining them with the present one; and in the case of the other, by suggesting the origins of some words at the time of the Fall, precisely those that have to do with evil (since before then, man did not know good by evil).

This renewal of old meanings is characteristic both of the Baroque and of Metaphysical poetry. Having passed from the High Renaissance into a period of intense political, religious, and scientific dis-

location, European art finally emerged into the Baroque, where it found new ways to reintegrate the old order with the new, casting aside neither. The Metaphysical poets, having with Donne passed through the dislocations of the transitional period, applied their tendency to reintegration to devotional subjects, and used in their poems ancient, mystical, Neo-Platonic, and exegetical material (as with Herbert's extensive use of the Biblia Paupera or Marvell's use of the old system of epithalamial mysticism surround the garden)⁴⁰ from the old order. So with Milton, whose reintegration of the old order is accomplished with more rigor and balance than that of the Metaphysicals, perhaps only because his artistic medium was the large poem rather than the small, so that he had a chance, for example, to assert the positive side of "negative theology." His reintegration, or renewal, often took the form of re-vitalizing the faded metaphor. So he revives the age-old metaphor comparing physical and mental "transport" (which in many instances in Paradise Lost is literal transport from metaphysical causes):

Thoughts, whither have ye led me, with what sweet
Compulsion thus transported to forget
What hither brought us

(PL, IX, 473-75)

There is a renewal of the old for the new also in Milton's tendency to work through a complexity and then resolve it by restating a simple, old formula, one that cannot, after its progress through complexity, look simplistic. See, for example, how the following passage works through "an intanglement of philosophical doubts and difficulties until we realize the trenchancy of those traditional representations which can cut through the mesh":⁴¹

The other shape,
 If shape it might be call'd that shape had none
 Distinguishable in member, joint, or limb,
 Or substance might be call'd that shadow seem'd,
 For each seem'd either; black it stood as Night.
 (PL, I, 666-71)

Belial's description of the Divine revenge he imagines for his fellows has a similar movement. Through it Belial displays a kind of infernal "negative capability," since he is able, paradoxically, to follow into the heart of other, terrifying locales, yet hold out with a vision of what is wider still:

What if the breath that kindl'd those grim fires
 Awak'd should blow them into sevenfold rage
 And plunge us in the flames? or from above
 Should intermitted vengeance arm again
 His red right hand to plague us? what if all
 Her stores were op'n'd, and this Firmament
 Of Hell should spout her Cataracts of Fire,
 Impendent horrors, threat'ning hideous fall
 One day upon our heads . . .

 There to converse with everlasting groans,
 Unrespited, unpitied, unrepriev'd,
 Ages of hopeless end; this would be worse.
 (PL, II, 170-86)

For Milton, as for the Metaphysical poet (see how Herbert, for example, works through a complex rebellion to emerge at the end with a surrendering "My Lord" in "The Collar"), one could not simply "knuckle under" to the Divine will; one had to work through temptation and rebellion, and then, strengthened by that trial of contraries, one must, paradoxically (since the rebellion has only been contained, not quelled), renew the Covenant with God. So he affirms in his great statement from the Areopagitica, which seems to sum up all one can say about the necessity for analogy and paradox in the life and in the poetry of the Christian:

He that can apprehend and consider vice and yet abstain, and yet distinguish, and yet prefer that which is truly better, he is the true wayfaring Christian. . . . Assuredly we bring not innocence into the world, we bring impurity much rather; that which purifies us is trial, and trial is by what is contrary.⁴²

Chapter V

Conclusion

It will come as no surprise to the reader of this study to discover that we must conclude that Milton was, with reservations, a "metaphysical" poet as we have defined the term. The reservations are not greatly important; they have to do with Milton's variance from the strict definition we have provided of Metaphysical poetry.

He is not a member of the accepted, historical group of Metaphysicals, but it is only fair to point out that the acceptance into the group of poets like Vaughan and Traherne was accomplished as a result of studies like this one. Milton uses the Metaphysical conceit in a few poems, those we discuss in Chapter II. His success in its use is complete, really, only in "On Shakespeare," the two Hobson poems, "On Time," and "Upon the Circumcision." It is not so much his marginal use of the Metaphysical conceit that makes for these successes, but their use of the time intensifier, by which the poet was able to render his subject symbolic. In the previous chapter we demonstrated that at least in Paradise Lost, Milton's use of analogy and paradox more than makes up for the loss of the conceit in making his poetry "metaphysical." Indeed, Prince sees that in Paradise Lost, the Metaphysical conceit has become diffused into word play, syntax, and ingenuity in general:

The play upon words and the metaphysical or logical conceits are not indeed alien to this epic style, for ingenuity is here omnipresent in one

form or another: it is present in the artificial word-order and in the music of the verse no less than in the assiduous search for what is astounding in thought and image and emotion.¹

Milton's habits of style are not those of the Metaphysicals precisely, but they over-lap them. Although he does not often cultivate a plain style that follows the eccentricities of the deliberating mind, he does cultivate a plain style that is periodic, one whose purpose is to complete with apposition and qualification a statement that would otherwise not answer to his understanding of the complexity of life and discourse. In the disposition of his poems, Milton invents a structure based on the subordination of parts to a single theme. The dispositions of the Metaphysical lyric are similarly subordinately organized, but with smaller scope, say, the length of a single one of the speeches Milton creates for his characters. The intensity which can be sustained over this kind of scope is necessarily obviated when that scope is enlarged, especially when the poet's "argument" needs narration. Accordingly, Milton's most "metaphysical" passages occur in the meditations, hymns, complaints, and expostulations of his characters, and in his own editorial exclamations, all of these sites where Leishman's "dialectical expression of personal drama" can best operate; he is less "metaphysical" in conversations, arguments, and explanations; in narratives, he is "metaphysical" very little. Despite this qualifier, however, Milton's epic style manages to be very dense even while it is extensive. The poems in which he is most "metaphysical" in the extensive sense of the term are the "Nativity Ode" and Paradise Lost, the first for its use of the intensifier effect, the second more especially for its use of analogy and paradox.

We have said nothing so far of Lycidas and Comus, two important poems. In order to give them place, we must once again invoke the Baroque,

which has been something of an "umbrella" concept in this study, shading under its broad expanse a number of lesser concepts. After Wölfflin's suggestive differentiation between the High Renaissance and the Baroque styles in his Principles of Art History (1915), the Canadian Milton scholar, Roy Daniells was conspicuously successful among many who applied the concept of the Baroque to literary art. His study of Baroque form in English literature (1945),² especially in Milton's work, turned out to be seminal for him. Perhaps it was Wylie Sypher's subsequent emphasis on an intervening period between the High Renaissance and the Baroque, called "Mannerism," and discussed in his Four Stages of Renaissance Style (1955), that prompted Daniells to write his Milton, Mannerism and Baroque (1963). It is this book that provides us with a rationale for fitting Lycidas and Comus into our scheme. Daniells divided Milton's career into two phases, the early one allied in spirit to the art of the Mannerist period, the later one allied in spirit to the art of the Baroque. He placed Lycidas and Comus in the first phase, Paradise Lost, Paradise Regained, and Samson Agonistes in the second. I should like to employ Daniells' division, but I would alter it slightly. The Baroque seems to me to be a wider concept than Mannerism. I would adopt Warnke's scheme³ in which the Baroque defines the art of the whole period from, say, 1590 to 1690, and divides into three phases, Mannerism, Baroque, and High Baroque. Thus for me, Lycidas and Comus fall into Milton's Mannerist period, Paradise Lost into his Baroque period, and Paradise Regained and Samson Agonistes into his High Baroque period; but all of his poetry is, in the large category, Baroque. The Metaphysical poets fall in their earliest phase into the Mannerist category (Donne's love lyrics), and in their later phases into the Baroque, with some Mannerist

"hang-overs" (Donne's religious poems, Herbert, Vaughan, Crashaw).

Three features of the Mannerists practice seem to me to apply well to Lycidas and Comus. First, the Mannerist uses as a starting point his very thorough assimilation of artistic tradition and convention. He then creates a work of art that only tangentially relies on it, placing the full weight of his reliance on his reader's ability to spot traditional, conventional elements, and going on to make something new that cannot be fully understood unless its references to tradition and convention are grasped. Second, the Mannerist is a self-conscious artist, both in the sense that the artist himself is present to some degree in his art with his personal concerns, and in the sense that he is conscious that he is creating artifice. He will communicate his self-consciousness either directly through editorial intrusion or indirectly through the elegance, grace, or virtuosity of his performance. Third, the Mannerist uses the elements of his art so that they seem to be juxtaposed, self-sufficient, "negatively capable" statements that invite a reconsideration of their opposing merits by dislocation or their lack of connection occasions. Lycidas and Comus are Mannerist by their "dislocation" of structural elements within the poems. To each poem the reader must bring enough equipment, in the form of his knowledge of poetic, philosophic, and historical tradition and convention, to be able to accept the poet's invitation to resolve the formally juxtaposed elements he presents.

Lycidas has three movements that are united by a pastoral framework. The first is the meditation of the "uncouth swain" on fame, and it is a very self-conscious train of thought for a funeral elegy. It is a complaint against fame, really, and its rebellious spirit is countered by Phoebus' statement of what could be called "the official

view" of fame. The reader may feel the solution is uneasy because the rebellious and the official do not usually sort well together: one of them must surrender. The second progression, the "Pilot's" vehement speech against the "blind mouths" of bad shepherds, comes to an ominous conclusion with his verbal brandishment of the "two-handed engine," a kind of cliff's-edge interruption. The third movement, the procession of flowers, ends with Lycidas' apotheosis as "the genius of the shore." These structural units are bound together in a substantial pastoral fusion, which in its fictions, such as the funeral procession, the mourning of nature, and the inquiries of the speaker, disguise or obviate the fact that the three movements have no unity of theme between them, except as they are trains of thought provoked by Lycidas' death. The pastoral overlay is self-conscious artifice. The "swain" recalls himself to the pastoral, as he recognizes that the first two movements are "matter too high" for his song. It is this "dislocation" between the pastoral and the higher, more contemporary matter that invites the reader's reconsiderations and prompts him to seek a unity in the poem that transcends the elegant, elegaic pastoral mood, but that rises from it. He may find such a unity through theme (the theme of reward, for example), or through imagery, like that of water.

Comus has a series of very long speeches, and their very length means that each represents a single movement of the sort that Lycidas displays. In these speeches, the various characters present logically exclusive views of the problem of chastity, views that are only at their end points cognizant of neighboring or opposing views. The Attendant Spirit, for example, presents the Platonic view, based on the idea that

one must love the spirit and not its vessel, the body. Comus argues from the position of an unleashed, fecund nature that the Lady ought to "be wise and taste." The Lady's views, while they claim a basis in nature as a reply to Comus, are really Platonic like those the Attendant Spirit holds. Her debate with Comus is not concluded because the arrival of her brothers and the Spirit over-rides the debate of ideas with an opposition of actions. The Lady has, anyway, given up any attempt to make Comus understand her. The Spirit calls up Sabrina, a figure for divine grace (or rather, an agent). Her power to release the Lady from her "bonds" on the chair is the only "resolving" power in the poem (the moly the brothers carry is only physical proof against Comus' natural magic, and although he flees, the Lady is still bound to the chair). Milton thus invites his readers to reconsider the issue of chastity, to fill in the interstices between the various forms of the Platonic view, his own presumably Christian view, and Comus' views, which are a perversion of nature's basically good fertility. The view Milton's poem encourages by its structure is that the Christian view of chastity is a very wide one, including in itself a generalized virtue, a vocational conviction that one has an "upright heart and pure," and perhaps somewhere between the two, sexual continence. Milton implies a progression towards this view from a purely natural carpe diem, to a "pagan" sort of temperance, to a Platonic virtue, and last, to a Christian chastity that includes all the lower forms but is not limited by them. It is a progression from "shadowy types to truth."⁴

Metaphysical Mannerism differs from the Mannerism seen here as logic and image differ from structure. Imagistically, Metaphysicals begin with Petrarchan convention, scholastic "quiddities," classical

satire, Neo-Platonism, and devotional tradition. The self-consciousness of the Mannerist is masked in them at some times, as when Donne employs a persona, and open at other times in the form of self-conscious introspection. Through the agency of this self-conscious artistry, the Metaphysical poets transformed the conventional base of their imagery into a new logical manifestation of Mannerism. The invitation they extend to their readers is to reconsider the difference between what is real and what is apparent, what is true and what is valid by exposing the fallacies of the logical methods of the old order. For an example of this tendency, the reader of this study is referred back to the comments made about Donne's "Womans Contancy" on page 14. Milton is Mannerist in this way only very seldom (that is, logically Mannerist), and he is imagistically Mannerist in the poems discussed in Chapter II. In Lycidas and Comus, he is structurally Mannerist. An over-riding difference in the Mannerism of Milton and the Metaphysicals lies in the manner in which each is self-conscious, Milton with a great sense of himself as artificer, the Metaphysicals with a sense of themselves as love's or God's wits.

The explanation of the "logical and imagistic" Mannerism given above is the sort of thing that James Smith⁵ uses to demonstrate that the Metaphysicals deserve their label in the strict philosophic sense, as well as in the stylistic sense (a sense in which the label has often been apologized for as unfitting). Logical and imagistic Mannerism led to a reconsideration of the relations between appearance and reality, substantiality and insubstantiality, and in that way was metaphysical. We discussed in Chapter IV another way in which both Milton (as a "metaphysical") and the Metaphysicals deserve the label "Metaphysical." The Metaphysicals state only one side of the Neo-Platonic, Christian formu-

lation that "God is both in and out of His creation," and that, further, the idea that God is in His creation led them to imply that every particular truth contains the signature of all truth, every particular time contains within itself all the legacy of the past and all the promise of the future. This is really a rendering of the paradox of the One and the Many. James Smith⁶ has said that the problem of the One and the Many may be the only metaphysical problem, that all imaginable others resolve themselves into it. Since Milton was also intensely concerned with the problem, both in the objective way it is expressed in Paradise Lost and in the subjective way it is expressed in a poem like "On His Blindness" (where the One and the Many occurs as the individual will versus the divine will), he, too deserves the Metaphysical label in the philosophical sense as Grierson defines it:

Metaphysical poetry, in the full sense of the term, is a poetry which, like that of the Divina Commedia, the De Natura Rerum, perhaps Goethe's Faust, has been inspired by a philosophical conception of the universe and the rôle assigned to the human spirit in the great drama of existence.⁷

As we said in Chapter I, he denied this status to the Metaphysicals. He also denied it to Milton:

Milton thought himself as great a philosophical poet as Dante, but he was, in truth, no philosopher. He proved nothing, could not grapple with "scholastic quiddities;" what he did was to give new life to an old myth.⁸

Smith's refutation of Grierson's contention that the Metaphysicals do not qualify as metaphysical "in the full sense of the term" must be extended to Milton. To the question whether the "metaphysical" Milton is also Metaphysical, I would have to answer at the qualified length of this study, but I would say that if a Metaphysical poet ever wrote an epic, it would have to be one very similar to Paradise Lost.

F O O T N O T E S

Abbreviations Used in the Notes and Bibliography

<u>ELH</u>	<u>Journal of English Literary History</u> (now correctly <u>ELH</u>)
<u>JEGP</u>	<u>Journal of English and Germanic Philology</u>
<u>JWCI</u>	<u>Journal of the Warburg and Courtauld Institute</u>
<u>MP</u>	<u>Modern Philology</u>
<u>PMLA</u>	<u>Publications of the Modern Language Association</u>
<u>RES</u>	<u>Review of English Studies</u>
<u>UTQ</u>	<u>University of Toronto Quarterly</u>

Chapter I

¹I use the upper case "m" to refer to the poets of the seventeenth century to whom the term is usually applied, especially Donne, Herbert, Vaughan, Crashaw, and Marvell. The lower case I reserve for the adjective describing the branch of philosophy called "metaphysics," which includes ontology, epistemology, and cosmology. I use quotation marks around the term when I call attention to it in any sentence by an attempt to define it or by using it in a special way.

²Roscelli, "The Metaphysical Milton," Texas Studies in Literature and Language, VIII (1966-67), 463. Also Raleigh, Milton, 181-82.

³Hughes, Milton: Complete Poems, 30. Hereafter cited as Hughes, MCP.

⁴Hughes says, "Milton is not thinking of the metaphysical poets but of the 'metaphysical fume' of some of his fellow students whom he accused in An Apology for Smectymnuus (CE III, 347) of not knowing how 'to write or speak in a pure style,' or to 'distinguish . . . the various kinds of style in Latin barbarous, and oft not without solecisms" (p. 30 n.). Raleigh, 181, disagrees completely.

⁵Adams, Ikon, 33.

⁶Eliot in "The Metaphysical Poets," first used the opposition. His subsequent essays, "Milton I" and "Milton II" criticize Milton by standards derived from his own analysis of the late Elizabethan and early Jacobean poets, including the Metaphysicals. His admirer, F. R. Leavis, follows him in this and extends his criteria even further ("Milton's Verse," "In Defense of Milton"). So with Herbert Read in his "The Nature

of Metaphysical Poetry." Shawcross, in the introduction to his edition of Donne's poetry (p. xix) says: "Like Eliot, many have . . . myopically viewed Donne as Milton's antithesis, although only his style and approach ultimately differ. Some, such as E. M. W. Tillyard, have found in Donne only that which they anathematize in poetic technique, and so he falls into disrepute; again Milton is ranged beside him, but as infinite superior."

⁷The revaluation took place in a period from 1912 to about 1936. Its high point saw the establishment of Leavis' periodical, Revaluation.

⁸Grierson, "Introduction," Metaphysical Lyrics, xiii.

⁹Grierson, xv.

¹⁰Thorpe, "A Brief History of Milton Criticism," Milton Criticism, 14.

¹¹The review appeared in 1921 and was entitled "The Metaphysical Poets."

¹²Grierson, xvi.

¹³Eliot does not, incidentally, acknowledge his debt to Grierson for the first of these ideas, and he is apparently unconscious either that the second is a distortion of Grierson, or that he owes the idea, at base, to him.

¹⁴Eliot, "The Metaphysical Poets," 17th Century English Poetry, 26.

¹⁵Eliot does this in his essay "Milton I," Milton: Two Studies, 12-14.

¹⁶Leavis' phrase is used of Donne's "hill of Truth" passage from Satyre III (ll. 79-92). His essay is in Revaluation (1936), 42-61.

¹⁷Eliot, "Metaphysical Poets," 28.

¹⁸Eliot, "Metaphysical Poets," 28.

¹⁹Eliot, "Metaphysical Poets," 28.

²⁰Eliot, "Milton I," 10.

²¹Eliot, "Milton I," 14.

²²Eliot's attitude to Milton's language is likely something he heard from Pound, whose anti-Milton comments are unsystematic and scattered, but much of a piece. Pound calls Milton's poetry "bombast," "the worst possible food for a growing poet," and says his excellence was that he made "his pastiche out of more people" than other poets. A typical comment may be found in "The Renaissance," Literary Essays, 216-17.

²³Eliot, "Milton I," 14.

²⁴Eliot, "Milton I," 16.

²⁵Eliot, "Milton I," 12.

²⁶Eliot, "Philip Massinger," Selected Essays, 209.

²⁷Eliot, "Milton I," 13.

²⁸Eliot softens his contention about the extrinsic threat Milton posed to all poets in "Milton II," Milton: Two Studies, but his substantial criticisms are not withdrawn there.

²⁹Leavis, Revaluation (1936), 46-47.

³⁰Leavis, 47.

³¹Leavis, 50.

³²Leavis, 53.

³³Read, "The Nature of Metaphysical Poetry," Literary Essays, 71.

³⁴Read, 84.

³⁵Despite the very obvious debt to Eliot here, Read never acknowledges it. Nor does he acknowledge his debt to Grierson, from whom he very obviously took the hint that Dante's Commedia and Lucretius' De Rerum are metaphysical in the true sense.

³⁶So Middleton Murry, whose enthusiasm for Keats parallels that of these critics for the Metaphysicals, denies Milton great status because he is not Keats. In his Heaven & Earth (1938), 158, Murry says that Milton does not display Keats' requirement of greatness in a poet--that he have negative capability.

³⁷Murry's specific denial of Milton's negative capability is in Heaven & Earth, 149, where he says Milton could not abstain from attempting a program that would explain all mystery and that his solution was "school-boyish." Keats' definition of "negative capability" may be located in Bush, Selected Poems and Letters of John Keats, 261.

³⁸Murry's maneuver is exactly congruent to Read's when he denies Milton greatness because he does not apprehend thought emotionally. Eliot, the source of Read's criticism, had the grace in a later essay, as Read did not, to acknowledge that he had done the same thing as Murry in "transforming the predicament of a particular poet with a particular aim at a particular moment in time into a censure of timeless validity" ("Milton II," 29).

³⁹Grierson, lviii.

⁴⁰Shawcross, Complete Poetry of John Donne, xix.

⁴¹See especially Gardner, "Introduction," The Metaphysical Poets; White, "Metaphysical Poetry," The Metaphysical Poets; Leishman, "Donne and the Seventeenth-Century Poetry," The Monarch of Wit; Grierson, "Introduction," Metaphysical Lyrics; Read, "The Nature of Metaphysical Poetry," Literary Essays; Eliot, "The Metaphysical Poets," 17th Century English Poetry; Mazzeo, "A Critique of Some Modern Theories of Metaphysical Poetry," 17th Century English Poetry.

⁴²The phrase derives from A. Alvarez's title The School of Donne (1961), although he uses it differently than I.

⁴³The members of this group are established in Bennett's Five Metaphysical Poets.

⁴⁴For example, Eliot's evening "spread out against the sky like a patient etherized upon a table" (Prufrock) is said to be a metaphysical conceit. Is the etherized sky a symbol for immobilized human horizons, or is it a metaphysical conceit? Obviously it is difficult to decide and depends entirely on one's definition of "symbol" and "metaphysical conceit."

⁴⁵Ruthven, The Conceit, 3.

⁴⁶I use this word for its obvious relation to the rhetorical term inventio. In the Renaissance, rhetoric divides itself initially into inventio (the inventing of an idea for the poem) and dispositio (organization or arrangement). My first two stylistic categories are the conceit (inventio) and disposition.

⁴⁷As Eliot correctly says in "Metaphysical Poets," 24.

⁴⁸Johnson, "Cowley," Lives of the Poets, 11.

⁴⁹Smith, "On Metaphysical Poetry," Scrutiny, II (1933-34), 226.

⁵⁰Hutchinson, Works of George Herbert, 37.

⁵¹Ruthven, 2.

⁵²Margoliouth, Poems and Letters of Andrew Marvell, I, 12-13.

⁵³Several authors hold this view. See J. C. Ransom, "Honey and Gall," Southern Review, VI (1940), 10; Tate, Reason in Madness (1941), 68; Brooks, Modern Poetry and the Tradition (1939), 15, 39, 43.

⁵⁴Bennett, Five Metaphysical Poets, 2.

⁵⁵Grierson, xiv, almost suggests that scholastic reference is a requisite for the metaphysical poet, since it is what Donne has in common with Dante.

⁵⁶Shawcross, 88.

⁵⁷Bennett, 3.

⁵⁸Hutchinson, 66.

⁵⁹Summers, "The Poem as Hieroglyph," 17th Century English Poetry, 215.

⁶⁰Elegy and ode are lyric forms that straddle this division. Both can be Metaphysical wholly if they are short, but if they are much longer than thirty lines, they will likely be Metaphysical only in parts, as are Donne's Elegies. Marvell's ode to Cromwell (Margoliouth, 84-90) is another such case, being almost Augustan except at ll. 41-44, and 91-96.

⁶¹Shawcross, 93.

⁶²Hutchinson, 153.

⁶³Shawcross, 91.

⁶⁴Margoliouth, 14.

⁶⁵Leishman, "Donne and Seventeenth-Century Poetry," Monarch of Wit, 18.

⁶⁶Gardner, 16.

⁶⁷Epithalamion, ll. 204-209 in Kellogg and Steele, Edmund Spenser, 476.

⁶⁸Trimpi, Ben Jonson's Poems, 6.

⁶⁹Shawcross, 343.

⁷⁰Shawcross, "The Relique," 142.

⁷¹A term suggested by the description of the French Précieux style given in De Mourgues, Metaphysical, Baroque and Précieux Poetry (1953).

⁷²Shawcross, 405, n.

⁷³Shawcross, 257.

⁷⁴Hutchinson, 37.

⁷⁵Wellek, "The Concept of Baroque in Literary Scholarship," Journal of Aesthetics and Art Criticism, V (1946-47), 77-109; Warnke, "Introduction," European Metaphysical Poetry (1961) and "Metaphysical Poetry and the European Context," Metaphysical Poetry, Stratford-Upon-Avon Studies, 11, 261-276; Wallerstein, Seventeenth-Century Poetic (1950).

⁷⁶Warnke, 1-3.

⁷⁷Heinrich Wölfflin in his Principles of Art History, 14, shows

such a preoccupation with Baroque painters, and he writes of a similar one with writers as well.

⁷⁸Shawcross, 367, ll. 23-32.

⁷⁹Ruthven, 45, creates a conceit of the order described here (the concetti predicabili) which inspired this use of the term.

⁸⁰Shawcross, 367, ll. 17-18.

⁸¹Hutchinson, 99.

⁸²Shawcross, 82.

⁸³Shawcross, 82.

⁸⁴Lovejoy, The Great Chain of Being (1950).

⁸⁵Shawcross, 344.

⁸⁶Mazzeo, 64.

⁸⁷The term "common place" and the method of invention here described are from Ramus' method of logic. For description see Howell, Logic and Rhetoric in England or McCanles "Analogy and Paradox in the Love Poetry of John Donne" (Kansas PhD, 1964), Chapter V.

⁸⁸Tuve, Elizabethan and Metaphysical Imagery (1947), Chapter XII.

Chapter II

¹Brooks and Hardy, Poems of Mr. John Milton, x.

²Mahood, Poetry and Humanism, 170.

³Hughes, 65 n.

⁴Hughes, 65-66.

⁵Hughes, 65.

⁶"Upon the Circumcision," Hughes, 81. These example all come from Mahood, 170-171.

⁷Hughes, 53.

⁸Roscelli, 470-471, makes a more stringent limitation, seeing as open to influence only that period from 1625, when Milton went up to Cambridge and 1631, when he wrote L'Allegro and Il Penseroso (which Roscelli says "reveals that he had successfully assimilated what might be of profit to him from the work of his predecessors and had now acquired a confident control over his own creative powers"). Of those remaining in this period he chooses fewer than I do (six) as exhibiting "significant" metaphysical elements.

⁹In this and following treatments I am indebted to Leishman, Milton's Minor Poems; Roscelli, "The Metaphysical Milton," Texas Studies; Brooks and Hardy, Milton; Raleigh, Milton; Tuve, Images and Themes in Five Poems by Milton; Nelson, Baroque Lyric Poetry; Hanford, A Milton Handbook; Carey and Fowler, The Poems of Milton; Hughes, MCP; Hughes, John Milton: Paradise Regained, The Minor Poems and Samson Agonistes (hereafter cited as PR); Parker, Milton; Barker "The Pattern of the 'Nativity Ode,'" The Living Milton; Broadbent, "The Nativity Ode" Milton: Modern Judgements; Cook, "Notes on Milton's Ode on the Morning of Christ's Nativity," Transactions of the Connecticutt Academy of Arts and Science, XV (1909).

¹⁰So say Leishman, 57 and Hughes, 42.

¹¹As Hanford, 143 n., says as well. Leishman is in agreement with him (see 57-61).

¹²Hughes, 43-44.

¹³Hughes, 44.

¹⁴Hughes, 45.

¹⁵Leishman, 60, likely based on Cook, 322.

¹⁶Leishman's translation, 60.

¹⁷Carey and Fowler, 106.

¹⁸Hutchinson, 59, ll. 13-16.

¹⁹Hutchinson, 101, ll. 33-34.

²⁰These discoveries originate with Cook, 322. Hughes, PR, 22, 154, 155, 202, 208 extends them. Roscelli, 472-475, notes them also.

²¹Hughes, MCP, 49.

²²Hughes, 43.

²³"Annunciation" from La Corona, Shawcross, 335. This example and the next are Broadbent's, 18.

²⁴"Christmas," ll. 9-10, Hutchinson, 81.

²⁵Allen, Harmonious Vision, 24-29.

²⁶This opposition is studied in detail by Nelson, 41-52.

²⁷Paraphrase, Carey and Fowler, 100.

²⁸Broadbent, 28.

²⁹Broadbent, 31.

³⁰Broadbent, 18.

³¹I assume with Tive, Five Themes, 37, that the poem's subject is the Incarnation, not the Nativity.

³²Cook details many such phrases.

³³Cook, 309-10.

³⁴Hughes, 43.

³⁵Hutchinson, 81.

³⁶Leishman, 68.

³⁷Hughes, 62.

³⁸Roscelli, 475.

³⁹Shawcross, 342.

⁴⁰Martz, Poetry of Meditation, 167-68.

⁴¹Hughes, 63.

⁴²Martin, ed., Poems of Crashaw, 167

⁴³This parallel cited by Hughes, PR, 176; Roscelli, 474; Leishman,

⁴⁴Hughes, MCP, 63.

⁴⁵Leishman, 72.

⁴⁶Carew's elegy for Donne (in Shawcross, 3-5) contains these lines:

But thou art gone, and thy strict lawes will be
Too hard for Libertines in Poetrie.
They will repeale the goodly exil'd traine
Of gods and goddesses, which in thy just raigne
Were banish'd nobler Poems.

⁴⁷Tillyard, Milton, 45.

⁴⁸Hughes, 63-64.

⁴⁹Leishman, 80.

⁵⁰Quoted by Parker, 90 and Leishman, 81.

⁵¹Goodwin, William Browne: Poems, i, 226. Cited by Parker, 91 and Leishman, 81.

⁵²Leishman, 45-95, reiterates this point many times.

⁵³Carey and Fowler, 123.

⁵⁴Leishman, 82.

⁵⁵This and following excerpts in Hughes, 64.

⁵⁶Shawcross, 342.

⁵⁷Ker, ed., Essays of John Dryden, i, 32. Cited by Ruthven, 48.

⁵⁸Ruthven, 49-50.

⁵⁹Parker, 94.

⁶⁰This and the other quotations from Hughes, 64-65.

⁶¹Leishman, 90.

⁶²This and following quotations from Hughes, 66-67.

⁶³Roscelli, 472, agrees, as does Leishman, 89.

⁶⁴Leishman, 88.

⁶⁵Gardner, 28. She includes the poem in her anthology on this ground.

⁶⁶Hughes, 80 n.

⁶⁷Hughes, 80. So with the following quotations.

⁶⁸This and the others from the poem in Hughes, 81.

⁶⁹Leishman, 116.

⁷⁰Shawcross, 126, ll. 19-22.

⁷¹Prince, The Italian Element, 61.

⁷²Leishman, 116.

⁷³See for example Tillyard, 16; Leishman, 47-49; Hanford 148; Parker, 40.

⁷⁴Hughes, 35.

⁷⁵Quoted by Carey and Fowler, 15, n.

⁷⁶Leishman, 49.

⁷⁷I owe their instancing to Roscelli, 472-73.

⁷⁸Hughes, 36.

⁷⁹Roscelli, 472-73.

⁸⁰Hutchinson, 185-86.

⁸¹Roscelli, 473.

⁸²Hughes, 36.

⁸³Hanford, 142.

Chapter III

¹The following treatment draws on Daniells' recognition of the Baroque tendency to alternate constriction and dilation, as he expresses it in "Baroque Form in English Literature," UTQ, XIV (1945), 398.

²The progression from "shadowy types to truth" comes from PL. The relevant passage is quoted on p. 72. Madsen, "Shadowy Types to Truth, in Rudrum, ed., Milton: Modern Judgements, recognizes its significance as a Platonic, Christian, and moral version of the Great Chain of Being. I apply to it the Baroque tendency to upward, recessive spirals as expressions of spiritual aspiration.

³The idea that limited space, be it heavenly or infernal, is the locale of order, and space of non-order comes from Cope, The Metaphorical Structure of Paradise Lost, 58: "If space is the ambient of pain, called into being by Satan's fall, it is however not forgotten by the poet that it was the Father who "bid the Deep/Within appointed bounds be Heav'n and Earth' (VII, 166-7), and Christ who "circumscribed/This Universe" (VII, 226-7). For there is a consistent connotative anti-thesis throughout the poem between circumscription and spaciousness." Although Cope's book has been severely criticized, I do not believe this statement can be challenged by any careful reader of the poem.

⁴Daniells, "Baroque Form," 398.

⁵Daniells, Milton, Mannerism and Baroque, 401. Wölfflin's categories are to be found in his Principles of Art History. Also consulted was Sypher's Four Stages of Renaissance Style.

⁶Tuve, Elizabethan and Metaphysical Imagery, 334-53; Duhamel, "Milton's Alleged Ramism," PMLA, LXVII (1952), 1042-43; Ong, Ramus, 199-205; Cope, Metaphorical Structure, 22.

⁷Tuve, 347.

⁸Browne, Religio Medici, I, 15, in Endicott, ed., The Prose of Sir Thomas Browne, 21.

⁹For a more philosophically and theologically oriented treatment of this see Chapter IV.

¹⁰Daniells, "Baroque Form," 403.

¹¹Ong, 286.

¹²Shawcross, 35.

¹³Nicolson, Science and the Imagination, 96.

¹⁴Bate, John Keats, 246.

¹⁵The idea of time being rendered spatially comes from Cope, 60.

¹⁶Pope, Paradise Regained: The Tradition and the Poem, 19, sees the series of temptations as a "desperate test of identity."

¹⁷I realize there is debate whether Milton's word is "warfaring" (in the Pauline tradition), which would fit Abdiel better, or "wayfaring," which fits Adam and Eve. I choose "wayfaring" because I wish to proceed from one to the other.

¹⁸Madsen, 220.

¹⁹Madsen argues Milton's problem is to set out the parts of Christ's anti-type in Samson without making it explicit that he is doing so, making the drama speak only from its own temporal environment, yet giving it large implications. Surely the work's title supports him. His argument is convincing and flies in the face of the many denials of such an approach to Samson.

²⁰This section has a residual sort of reference to Martz, The Paradise Within (1964).

²¹This paragraph paraphrases Madsen, 225-26.

Chapter IV

¹I limit this discussion to PL, PR, and SA. Chapter II deals with analogy and paradox (as I define them here in terms of Mazzeo's "poetic of correspondence"), though indirectly through my consideration of their relation to the Metaphysical conceit. The intensifier effect, which comprises Chapter III, is really a form of the paradox of the One and the Many, but I gave it a separate chapter because it is both conspicuous and pervasive in Milton's poetry, really the only paradox that is found in all of it; and because I wanted to relate it systematically with the Baroque. Since I have discussed analogy and paradox in all the poetry in both the intensive way and the extensive way (and, as I say, only the intensifier applies to all the poetry, of the two parts of the extensive definition), I feel able to concentrate the focus of my remarks a little more closely. And if most of my examples are from PL, it is not because I have forgotten either of the other large poems, but because they simply are not abundantly supplied that way.

²Mazzeo, 64.

³This definition and the one following from Thrall, Hibbard, and Holman, A Handbook to Literature, 17.

⁴Mahood, Poetry and Humanism, 186.

⁵Mahood, 177.

⁶Stein, "The War in Heaven: An Extended Metaphor," ELH, XVII (1951), 201-220.

⁷Johnson, "Milton," Lives of the Poets, 99.

⁸Stein, 215.

⁹Stein, 220.

¹⁰Lewis, Preface to PL, 65.

¹¹Lynch, An Approach to Plato's Metaphysics Through the "Parmenides", 236.

¹²Lynch, 236.

¹³For a discussion on this withdrawal see Hughes, 192-93. I do not agree that the passage in question is a guarantee of human freedom based on God's voluntary withdrawal, as Saurat proposed in his Milton: Man and Thinker (1925). I believe the withdrawal to state on side of the idea that God is both in and out of His creation.

¹⁴Hughes, 298 n.

¹⁵Colie, Paradoxia Epidemica, 25.

¹⁶As quoted by Colie, 25.

- ¹⁷Colie, 23.
- ¹⁸Lewis, 65-69.
- ¹⁹The list comes from Rajan, PL and the 17th Century Reader, 44-52.
- ²⁰McColley, Paradise Lost, 16-17. As quoted by Ricks, 76.
- ²¹As Colie sees in "Time and Eternity: Paradox and Structure in PL," JWCI, XIII, 132.
- ²²Colie, Paradoxia, 23. So with the following statement.
- ²³Endicott, 14. Quoted by Colie, 23.
- ²⁴Colie, "Time and Eternity," 127.
- ²⁵My account adapts Lovejoy, "Milton and the Paradox of the Fortunate Fall," Chapter XIV in Essays in the History of Ideas, 277-295.
- ²⁶This paragraph adapts the introduction of Burden, Logical Epic, 3-4. The two examples are from pp. 8-9.
- ²⁷Ricks, Milton's Grand Style, 11-14. The two examples are his.
- ²⁸DeQuincey, "Milton," Works (1862-3), VI, 321, 322 n. As quoted by Ricks, 15.
- ²⁹A phrase suggested by the general treatment in Davie, "Syntax and Music in PL," The Living Milton, 70-84.
- ³⁰Milton, as quoted by Fish, Surprised by Sin, 21.
- ³¹Davie, 70.
- ³²Ricks, 44. The next example is also Ricks'.
- ³³Davie, 73.
- ³⁴Stein, Answerable Style, 91.
- ³⁵About half the examples given here are listed in this manner by Prince, 123-24.
- ³⁶Ricks, 71.
- ³⁷Ricks, 103.
- ³⁸Raleigh, 209.
- ³⁹Ricks, 64, provides this and the previous example.
- ⁴⁰On Herbert see Tuve, A Reading of George Herbert (1952); on Marvell see Stewart, The Enclosed Garden (1966).

⁴¹Ricks, 39.

⁴²Hughes, 728.

Chapter V

¹Prince, 123-24.

²Daniells, "Baroque Form," 393-408.

³Warnke, European Metaphysical Poetry, 9.

⁴My treatment of the two poems reflects Daniells' at a distance.

⁵Smith, "On Metaphysical Poetry."

⁶Smith, 227.

⁷Grierson, xiii.

⁸Grierson, xv.

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